

OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

# psa *Journal*

Volume 27, Number 4

APRIL 1961



PARROT JUNGLE

By Charles Ebbetts



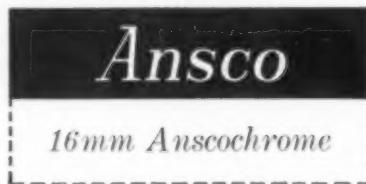
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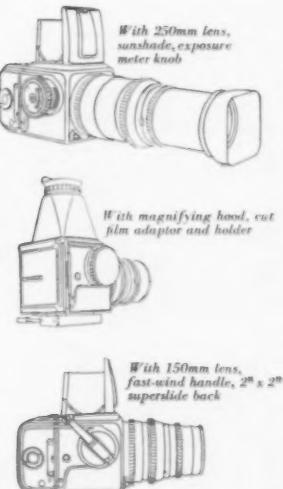
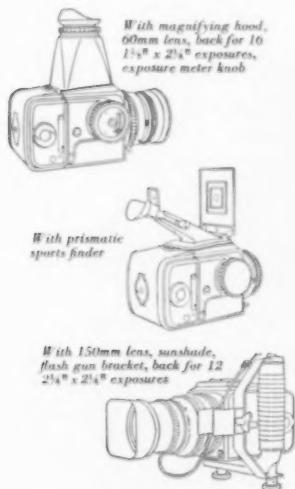
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# PSA

# Journal

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Photographic Science & Technique  
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OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA ★ ★ ★

Volume 27, Number 4

APRIL, 1961

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PSA JOURNAL



Photograph by Richard H. Althoff, Flushing, N. Y., on HPS 120 roll film. Exposed for 1/125 sec. at f.3.5.

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# The President REPORTS

Robert J. Goldman, APSA

WITH THE APPROACH of Spring, I would like to direct your attention to two Regional Conventions in May, one in Pittsburgh and one in Miami, Florida. Elaborate plans have been made by both Convention Committees and a highlight of the Miami meeting will be

a post-Convention field trip to Nassau in the Bahamas. A record attendance for Regional Conventions is anticipated. There will be two more Regionals early in June, one in Dallas, Texas and one in Tacoma, Washington. Don't miss the fun and opportunity of attending at least one of these Regional Conventions. Some of us may be inclined to underestimate the importance of these Regionals. They provide the one sure way of broadening our acquaintance in PSA of taking part in its activities.

I am very proud and pleased to report that the reconstruction of our Headquarters building in Philadelphia has been completed. At this writing I have just returned from a tour of inspection of the premises and the job which has been done surpasses my fondest expectations. At this time I want to pay special tribute to the loyalty and patience of our employees and to the uncomplaining spirit of cooperation of the entire office staff in Philadelphia during this trying period. Despite dust, dirt, lack of adequate heating facilities and almost unbearable conditions during the past four months, the routine of office work has been carried on with a minimum of delay. The Officers of the Society extend to all of them their deepest appreciation. PSAers can be very proud of their new headquarters, particularly those who so unselfishly and generously contributed to the Headquarters Improvement Fund. The accompanying illustrations will give you some idea of the changes that have taken place.

On Saturday morning, April 22, there will be a meeting of the Board of Directors at Headquarters, in Philadelphia. I had previously announced that we would hold open house, with appropriate dedication ceremonies on Sunday, April 23. Please note that instead of Sunday, April 23, the dedication ceremonies and open house reception will follow the Board meeting, on Saturday afternoon, April 22. I sincerely hope that it will be my privilege to welcome as many of our members as possible on this auspicious occasion.

As previously announced, the Chairman of the By-Laws Committee was directed to make a study of our Constitution and By-Laws with a view to simplification and clarification. It is quite natural that the By-Laws of any fast-growing organization may become antiquated, and your officers have for some time felt the need of modernization. The By-Laws Committee and your officers have been in constant conference and progress in that direction is being made.

It is gratifying to report that our membership has again hit a new high. Has each of you enrolled a new mem-

## THE PHOTOGRAPHIC SOCIETY OF AMERICA

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RANDOLPH WRIGHT, JR., APSA.....  
    PSA Headquarters, 2005 Walnut St., Philadelphia 3, Pa. Executive Secretary

ber this year? More important, are you seeing to it that your newly sponsored member is taking advantage of the services and benefits offered by the Society, and to which he is entitled, but of which he may not be aware?

In closing, may I again extend a hearty invitation to one and all to come to Philadelphia for the Open House reception and dedication ceremonies of our renovated Headquarters. Remember the date—Saturday afternoon, April 22.

—Robert J. Goldman, APSA

**Exchanging congratulations** at the door of the remodeled Headquarters Building are J. Joseph DeCourcelle, APSA, Headquarters Chairman, and Randolph Wright Jr., APSA, Executive Secretary of the Society. Completion of improvement project will be celebrated at an open house, to be held Saturday, April 22.



Visitors are greeted at reception desk inside front door and a few steps up.



Secretary's office is on second floor at front, overlooking Walnut Street.



Every member receives bulletins and other mailings, efficiently handled by machine in an area where there is room to organize work and get it out.



New reception room, where Rose Marie Florio takes notes, is on first floor. Planter was a gift to Headquarters by President and Mrs. Robert J. Goldman.



The big change is emphasized in these before (left) and after views of similar areas. More space has been put to use. Photographs by J. Joseph DeCourcelle.



APRIL 1961

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# The Diffuser

Is there something in photography about which you feel very keenly? Would you like to pick up your pen, mount a white charger, and be off to slay a dragon? Is there something you would like to see done, or done better, by the Society or the Journal? Then write to *The Diffuser*. Letters should be brief, concise and limited to a single subject. Only signed communications will be considered, but writers' names will be withheld if they so request. Address your letters to *The Diffuser*, PSA Journal, 1822 Leland Ave., Chicago 40, Ill. We can't guarantee to publish every one, but will try to present a cross-section of members' thinking each month as space permits.—ED.

## Out-guessing the Judges

This is the latest edition of some doggerel concerning an acute problem facing many pictorial workers in photography. . . . While it was written in a spirit of friendliness, any disparaging reference to any person or group, living or dead, past or present, is purely intentional. Perhaps if we laugh at ourselves occasionally our problems will solve themselves.

Robert Howden  
Oakland, Calif.

## THE JUDGES

Whenever shutterbugs congregate  
Their precious shots to contemplate,  
One question may always be heard,  
Contrasting feelings will be stirred:  
"Who is to be our judge?"

Young Abe Stract, that mixed-up jerk?

His picks most surely will irk;  
He likes abstracts and modern "art,"  
Of realism he'll have no part;  
It isn't classed as being smart.

A likeable guy is old Pat Turrin,  
He's strong on texture, line and form.  
Peeling paint, old bottles, rusty tools,  
For these old Pat just simply drools,  
And judges them on top.

My favorite is Four Star General View,  
I always know what I must do;  
With S curve into the picture led  
To a figure clothed bright red.  
I'm a cinch for that blue ribbon.

Then again there's Movin Close,  
He likes them big and grandiose;  
So sharp you'll see each pore and mole,  
Each whisker has important role  
In reaching that elusive goal.

One judge I'd like to see go  
Is he who coddles and feeds my ego;  
He indicates I'll surely win,  
Then sticks in the rejection pin,  
And my fine picture is out the window.

Also take along that queer  
Whose supercilious sneer  
Disposes of my careful work  
With lofty air and haughty smirk  
Belittling with a humorous quirk.

"Now here is a shot sure enough  
The maker was up on his stuff;  
Here's texture, sparkle, and zip;  
For interest it has a strong grip;  
But—m-m I'm afraid it won't stand up—  
out."

"This picture is overexposed,  
Also it's poorly composed;  
The horizon slopes down hill—  
No impact or emotional thrill—  
Hm-m-m However—I like it—we'll hold it.

"A gorgeous mountain scene is this,  
I find there's nothing much amiss;  
It's just another post card shot  
Of a high Sierra beauty spot,  
Taken by thousands, like as not.

"In this slide there's much too much  
It's lacking in artistic touch.  
Crop it here and crop it there,  
Leave only the essentials, bare,  
Then try again—and don't despair.

"No dominant point of interest here,  
A definite lack of atmosphere.  
The balding sky is overly bright

For automatic or  
selective exposure,  
press here



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## NEW KODAK

### provides two-way

Now you can take pictures with dramatic side or back lighting, yet never look at an f/stop, never worry about under- or overexposure.

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**Aim, and hold.** To expose for highlight or shadow, you simply take the camera close to your subject, aim, and press the shutter release halfway down. This holds the lens-aperture setting while you back away to shooting position.

Then press the release all the way down—and the picture is exposed at the close-up reading.

But when your subject is evenly lighted, you just aim, shoot. The electric eye automatically adjusts the lens aperture to fit your choice of Compur shutter speeds, from 1/30 to 1/500.

*Foreground shadows black as night;  
Do it over with better light."*

Judges are a tough and tireless lot;  
They are wise, just, and they are not—  
It all depends whose pictures win,  
And whose land in the discard bin,  
But we must have them, lose or win.  
Without their help how could we know  
Our finest shots are just so-so,  
And those we cast aside as weak  
With every chance for swift defeat  
Could find a place on the very peak?

What profits our beautiful entry  
With no nod from four-letter gentry?

We all agree our pictures are fine  
Until with others they align

To face a judge and die or shine.

He knows each rule of picture art,  
To photography he gives his heart;  
He lets us down with gentle phrase.

As "I'll look again and then appraise,"

When we can guess the final ukase.

Shylock said it:

Oh noble judge, Oh upright judge!  
A Daniel come to judgment, yea, a Daniel;  
Oh wise and learned judge, how I do  
Honor thee!

(When you award first place to me).

—Robert Howden

•We read the poem and had a laugh,  
Then tossed it to our better half.  
"He can't write things like that of you,"  
She said, "I think you ought to sue!"—Ed.

### Vandalism or Photography?

Enclosed are pictures with captions which I believe would be of high (if gruesome) interest to PSA members who engage in nature photograph. This incident was observed and recorded by Beth C. Snyder of Berkeley, Calif. I offered to place the material before you to consider for the JOURNAL. Thanks for any help you can provide in bringing this before our members as an example of deplorable photographic practice.

Betty Randall  
San Francisco, Calif.

•We couldn't add a word to the sad story these pictures tell so well.—Ed.

While he worked his mate spent her time on a nearby tree, often drumming. Then a "rather able" photographer opened up the nest to photograph its interior. Nothing remained inside but chips; the pair of woodpeckers were not seen again.



A black-backed three-toed woodpecker cut out this nest cavity in an aspen. The bird has a "trusting" attitude.



## RETINA AUTOMATIC III CAMERA automatic exposure control

With this two-way automatic exposure control, you can shoot in any kind of available light—and never have to figure an exposure.

No chance of an exposure mistake! If light is too dim or too bright, your shutter release locks, and STOP appears in the finder. It's your cue to try a different shutter speed or flash. And film-speed settings go up to 1300 ASA, so you can use the fastest of the fast 35mm films.

**Full set of manual controls.** The Kodak Retina Automatic III Camera provides all the precision manual controls you'd expect to find on a luxury 35.

You can set shutter and lens to any combination—to expose normally, or to

under- or overexpose deliberately. You can shoot with flash bulb or strobe.

And always, you frame precisely, inside a bright-frame finder. You focus to pinpoint sharpness with this camera's coupled rangefinder.

Amazingly, all this far-ranging versatility is built into a slim handful of a camera, masterfully finished in the Kodak Retina tradition. Enjoy handling the Kodak Retina Automatic III Camera, at your dealer's soon. Costs less than \$130.

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Kodak Motormatic 35 Camera lets you take 10 shots in 10 seconds. Power drive advances film, ready for each shot. Automatic daylight-exposure, automatic flash-exposure control. f/2.8 lens. Less than \$110.



Kodak Automatic 35 Camera makes every shot a great shot. Automatic exposure control, plus full manual controls. f/2.8 lens. Less than \$90.

*The more you know about photography... the more you will count on Kodak*

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### Room at the Top

*All is not known  
Down to the last letter.  
All that is done,  
Can be done better.*

This is a fact well known,  
The best print has yet to be made,  
And the best color slide shown.  
There's much to be learned in the trade.  
The art of Photography is still growing,  
New vistas are always in sight.  
You'll buy gadgets you never dreamed of  
owing.  
To help make your pictures just right.  
Countless blessings wrought by science,  
These strides have changed our life;  
But for hugging and finding the appliance,  
No invention will supplant the wife.  
Study and prepare, you'll have no regrets;  
Do keep your lens dusted and clean;  
You with your bag full of gadgets,  
And you with your head full of dreams.  
If along the way you are put to the test,  
Keep going old friend, don't stop.  
It's here you will be going with the best;  
There's plenty of room on top.

—Ludolf Burkhardt, APSA

• This seems as good a place as any to announce that we have an article in work on Ludolph's famous setup for glassware photography, as described in his many camera club slide programs and at the

Houston convention. Members who have written him for advice on building it, please be patient. His supply of mimeographed instructions has run out. The article will contain diagrams with dimensions and construction details, as well as pictures of the finished setup and examples of effects obtained with it. We hope to have it ready for the May issue.—Ed.

### Large Slides and Prejudice

Ever since I joined PSA in 1956 I have been disappointed with the shoddy way the International Salons have treated the  $2\frac{1}{2} \times 2\frac{1}{2}$  color slide. They have tried in every conceivable way to discourage the  $2\frac{1}{2} \times 2\frac{1}{2}$  user. Many rule him out at the start by stating, "Only 2x2 slides accepted." Others often present the large slides so poorly they don't have a fair chance in the judging or in the show itself. . . .

When are we going to wake up to the fact that art in any medium is not a conformer, but a performer. Let acceptance or rejection be based on a slide's pictorial qualities—not on whether it fits the carrier of a 2x2 projector. We could take a lesson from some of the foreign exhibitions, less hidebound by rules, which let a transparency stand on its own merits. Prejudice is a dangerous enemy, particularly to the creative artist. Let's not allow it to continue in our International Slide Exhibits.

Edward B. Roberts  
Montague, Mich.

PSA JOURNAL

### EASTERN ZONE

Editor: O. S. Larsen  
70 Strawberry Hill Ave., Stamford, Conn.

#### From Atlanta, Georgia

A small but active camera club in the Southland is the Dixie CC of Atlanta, R. H. Warren, President. This PSA-affiliated club was founded in 1946, currently has thirty members, 7 of whom are PSAers, and makes good use of PSA programs. The club meets regularly twice a month, conducts field trips and workshops throughout the year. Active PSAers in the club include Mildred Burton, P. C. Bangs, Helen Lewis and Courtland F. Luce, Jr., APSA.—Helen Lewis reporting.

#### Silver Jubilee For Metro

The Metropolitan Camera Club Council will celebrate its 25th Birthday on April 27. Because of a backlog of commitments for 1961 that include several "Week-end Bus Field Trips" (Headed by George Munz, FPSA, FMC), a European Tour for Council members and their families, as well as the sponsorship of the National PSA Convention, our Council realizes that proper recognition of this event cannot be observed. This Council is the "Father" of all the Present CC Councils, and by its very success was a direct impetus in the growth of PSA from 1936-46. Many of its past

## Now... discover the difference

### KODAK CAVALCADE PROJECTOR SYSTEMS



officers and advisers received their "breaking in" with the MCCC.

However, due to an overwhelming demand for some kind of activity to celebrate this 25th Milestone, the Council has bought out the Sheridan Square Theatre-in-the-round for its April 20 evening performance of "Leave It To Jane." Immediately after the performance, the cast will pose for photographs in various costumes and scenes from the show. Tickets are \$3.00 each, available to anyone through the Council office at 149 Church Street, N. Y. 7, N. Y., Attn.: Chs. Weisberg.—Charles A. Mueller, Director, MCCC, reporting.

#### More On Southeastern Regional

Two programs with a Florida flavor are attracting photographers to the 1961 PSA Regional Convention at the Deauville Hotel, Miami Beach, Fla., May 26, 27 and 28. One is an exhibit of prints, made by Floridians and entitled *Looking At Florida*, which will give delegates a glimpse of the glamor state as seen through the lens. It is planned to make the exhibit available to other states following the convention.

Of interest to members of camera clubs is the member-participating program planned by Floridian Samuel Grierson, APSA, long-time camera club expert. In conjunction with his discussion of "Do's and Don'ts in Camera Club Operation," Mr. Grierson is inviting clubs to send representatives to the convention, and enter



**Pittsburgh planners** include Isa Sharon (Mrs. Robert W.), mailing; Harold B. Dick, outings; Ann Kindlehart, publicity and Roy R. Mumma, printing. The Regional takes place May 12, 13 and 14.

their club bulletins in a display-competition, the winner of which will be awarded a ribbon at the convention banquet. (Bulletins may be entered by mailing them to Samuel Grierson, APSA, P. O. Box 585 De Bary, Fla.) All Camera Clubs in Florida and throughout the Southeastern states are expected to take part in the program.—Nancy Harvey reporting.

#### Hickory, North Carolina

The Catawba Valley CC, Inc., of Hickory, N. C. is now incorporated. This action was necessary in order that the club might become a charter member of the Hickory Arts Council. The Catawba Val-

ley CC Color Slide Set, *North Carolina—Mountains to the Sea*, listed in the 1960-61 PSA Color Slide Set Directory, is being revised to include new tape and all new slides and will again be available after April 1, 1961. Inquiries should be addressed to Frank Horton, 1252 11th St. N. W., Hickory, N. C. Among PSAers active in the CVCC are Glenn Bolick and Everette A. Huffman.—Frank Horton, AR, reporting.

#### Boston Clubs Work Together

A new twist this season around metropolitan Boston's smaller camera clubs has been a four-club slide contest between Everett, F.77, Recreation of Somerville, and Boston CCs. Each club contributed 12 slides to each one of four contests, with the host club of the evening putting in 14 to make 50 slides. After each contest slides were sent to the New England CC Council Taped Commentary Service for an impartial comment on all slides and judging. Originally planned by officers of the "Y" CC in cooperation with the other clubs, a round-robin was arranged with Everett as host in November, Recreation in January, F.77 in March and the Boston YMCA CC in May. The idea proved beneficial in securing helpful, expert criticism, in allowing members to discuss problems with members of other clubs, and in giving each club four program evenings filled with built-in interest for everyone.—William F. Potter reporting.

## between showing slides and showmanship

Showmanship is more than arranging slides in a tray.

It's a smooth performance that puts an audience at ease. It's control of pace and timing that keeps interest high. It's just-right picture size, clarity, and brightness. And it's equipment that exactly fits the job at hand.

These all add up to showmanship—the kind of performance that comes naturally with Kodak Cavalcade Projector Systems.

With Kodak Cavalcade equipment you can easily custom-assemble a system to fit your needs. You can fill big, medium, or small screens, in big or small rooms. You can control remotely from any distance. You can handle any 2x2 slide. You can even create perfectly synchronized slide-with-sound shows. And you can adapt to each new need as it arises.

You start with a basic projector, add the extras as your needs change or your sense of theater grows. And at every stage your Kodak Cavalcade Projector provides every aid to showmanship.

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**Image control.** On the Model 510 you start with 500-watt power, enjoy top brilliance with a 5-inch f/2.8 lens. You can show through a universal or high-efficiency 35mm condenser. Switch to hi or lo brilliance at will. You may add a zoom lens for flexibility. Choose 3-, 4-, or 7-inch lenses to fit big and small screens at long and short projection throws.

**Tempo control.** On automatic, your Cavalcade Projector changes slides at 4-, 8-, or 16-second intervals. Change is quick, with no lag or drag. Even dog-eared slides can't jam. At will, you skip ahead, reverse, repeat, override the automatic to hold a slide on the screen. You control pace at the projector—or plug in a remote cord, and control from your easy chair or lecture stand. Or, you can add as many 25-foot extensions to your remote-control cord as you need.

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Slides don't "pop" out of focus—they're automatically preconditioned by warm air. Each slide is protected in its own steel carrier. You choose trays that handle any type of slide mount you prefer.

**Add sound.** When you want to add the final touch of showmanship—synchronized sound—your Kodak Cavalcade Projector is ready. Plug in a Kodak Cavalcade Programmer, hook up a tape recorder—and you're ready to record and play back. In playback, signals on your voice-and-music tape change each slide at the correct moment on the screen.

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**PSAers In Brief**

Adolf Fassbender, Hon. FPSA, after many years of residence in New York City, has moved to his summer home at Sparta, N. J. where he and Frankie will live all year round. His address is P. O. Box 594. . . Charles H. Coles, APSA, Forest Hills, N. Y., co-inventor of the Norwood exposure meter and author, was the recipient of an Award of Merit from the Metropolitan Motion Picture Club of N. Y. The presentation was made by PSAer Mrs. Louise Gnerich, president of the club. . . Happy Hamilton and Edwin W. Lewis, versatile Connecticut PSAers, and their respective spouses, spent three weeks in February on a freighter in out of the way places in the Caribbean in search of new material. Happy is President of the Stamford (Conn.) CC. . . Edward C. Wilson, APSA, of Brooklyn, N. Y., teacher, lecturer and judge, after twelve years of planning, will open a vacation school of photography this summer at Cape Ann, Mass. It will be known as the Cape Ann Color Workshop and will be located in an artist colony on Rocky Neck in East Gloucester. . . Drake DeLanoy, APSA of Montclair, N. J. recently was awarded a Fellowship in the Royal Photographic Society for his proficiency in color printing. . . We are advised that George W. Elder, Baltimore, Md. has taken over the booking of "Tops in Photography X" (both sections) while R. B. "Jack" Horner, APSA is busy with his stint as Vice Chairman of CD.

**CENTRAL ZONE**

Editor: Margaret E. Conneely, APSA  
5750 North Meade Ave., Chicago 30, Ill.

**Milwaukee Film Festival**

The Eighteenth Gala Film Festival of the Milwaukee Moviemakers will be held in the Shorewood Auditorium at 8:00 p.m. Saturday, April 22. The "best of the Midwest" amateur films will be featured at this annual "Gala" which attracts moviemakers for a hundred miles. Frank Kreznar is general chairman and Albert Bahcall will MC the affair.—Gene Millmann, reporting.

**CCCC Anniversary Notes**

Chicago Color CC, in celebrating its 20th Anniversary, has uncovered some interesting tidbits in digging thru old issues of their always excellent club bulletin, the *Projector*.

In 1943, Wally Agnew (wonder if he had yet met glamorous Louise?) was head of publicity and had just completed a Travel Show for Associates; CCCC obtained its first projector thru efforts of Cora Mitchell, Rex Soice and Harold Eagleton. It was a 300-watter. H. J. Johnson had just won the Color Club Cup and on runners-up list were Verna Crofts, Ray Souers, etc.

Reading on, we see that CCCC was in the first PSA interclub color competition

**PSA JOURNAL**

held in 1943 with a total of 12 clubs participating. Addie Pierce was a V. P. back in 1944. Annual Members' Salon listed, among others: Blanche Kolarik, George Blaha, Clifford Claus, Jack Horner, Dr. Kepner, Lorena Medberry, Myrtle Walgreen, Martha Park, Larry Plummer, Frank Procter, Ethel Schroeder, Ruth Welty, Bertha Townsend and Lawis Trapp.—Russell Krite, APSA, CCCC Projector Editor reporting.

(Zone Editor's note: And, what was 1960 CCCC President Jimmie Frymire doing back in 1943? . . . Making big b&w prints!)

**United States via Quad-City Cameras**

*The U. S. as Seen by Photocrafters* is the title of a 325-slide story of the fifty states made by the Photocrafters a Quad-City Area CC whose members spent eight months sorting through at least 2000 slides building up the show.

Irma Bolt (Woodhull, Ill.) was General Chairman for the presentation; narration by Fred Kuehl, APSA (Rock Island) was recorded on tape for the show; title slides were designed by Ray Good (Davenport); and tour map slides by Lester Wilkinson (Caledburg, Ill.). This show is now on its way to Australia where it will be shown for about a year, then to New Zealand, and on to Africa. This good-will story tour is expected to be out of the country from three to five years.

Photocrafters meet the second Sunday afternoon of each month. During the

**In goes  
a change  
in paper contrast**

**Kodak**  
TRADEMARK

afternoon, they visit, discuss photo equipment and problems, plan new club projects, outings, workshops and business meetings. Following a carefully planned "Potluck" dinner, the evening is spent viewing the monthly slide and polaroid competition.—*Mrs. Ray Good, reporting.*

#### Louisville Project: Therapy

Last month Mr. & Mrs. F. J. DeLeuil, of Louisville Photographic Society, decided to donate an old projector to . . . well, they didn't know to whom. It was a good projector and they wanted to give it to some organization that needed it and would put it to use.

Calling hospitals, they found that Kosair would be delighted to have a projector, and did they have any slides? Mrs. DeLeuil discovered also that Veterans Hospital could use a projector if she knew of anyone else who had one they'd like to give away. Pictures, she learned, are used in therapy. Mrs. DeLeuil started calling other women members of Louisville Photographic Society. And though she still doesn't know how or exactly when it happened, the women organized themselves into an auxiliary to answer the needs of hospitals in Louisville. Their sole project is to take their projectors and show slides for patients. Last week six of the 60 members met to sort their collection of slides. For hours the women worked to whittle down the pile of 1,500 slides. They divided them into three categories—



**Westwood Movie Club** of San Francisco conducted its Major Contest under the chairmanship of Robert Leach (left). Mrs. Glen Sawyer received first place trophy for her husband, Lloyd Sullivan took second place and the Eric Unmack Sound Trophy, and Seiji Kobara placed third in the club's annual contest.

flowers, scenic and animals. Quite a few were dropped into a box on the floor.

Mrs. Frank Richteressing drew the first assignment. She showed "a pot pourri of travel, animals and flowers" to the teen patients at Kosair. Mesdames DeLeuil, Kinberger and Daub showed flowers at Central State Hospital.

On every third Friday, Mrs. R. L. Griffin now takes here projector and slides to Veterans Hospital where there are 20 pa-

tients who haven't spoken a word in years. This film therapy may arouse an interest . . . and excitement . . . that just might cause one of them to talk.

This hope is reward enough for the women. Also, as one member said, "We're the lucky ones. An audience is the photographer's dream."

#### Chicago Stereo CC is Ten!

Ten years have passed since the Chicago Stereo CC was organized at the Art Institute in March of 1951, with approximately fifty charter members. More than one-third of those charter members are still active. New members and friends have been added over the years and have contributed much. All of this is proof positive that Stereo Photography, especially in an active club like CSCC, is a fascinating hobby with much fun, many challenges, good entertainment and an opportunity to share one's interest and knowledge with others in one of the most interesting fields of photography. During these ten years three hundred members more or less have "sipped" or "drunk deep" of this realistic medium. More than nine thousand beautiful colored "picture windows" have been brought in and shown in the Art Institute's Club Room, either as entertaining and educational programs or on a competitive basis with fellow members.

CSCC's standards have always been

(Continued on page 14)

## With Kodak Polycontrast Papers the right contrast is simply a filter change away



All the contrast grades you need are built into every sheet of Kodak Polycontrast, Polycontrast Rapid, and PolyLure Papers. Seven contrast steps in every sheet!

You always have the right contrast paper on hand for each negative you enlarge—and that's the secret of producing good prints consistently.

**Suit any negative.** Normal contrast negatives print beautifully on Kodak Polycontrast Paper without the need for a Kodak Polycontrast Filter. Under white light this paper works like a regular No. 2 paper.

But when your negatives are on the hard or soft side of normal, you reach for a Polycontrast Filter—instead of going out to buy another grade of paper.

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What's more, Kodak Polycontrast Filters 1½, 2½, 3½ let you work with contrast grades you can't even buy in conventional papers.

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**Creative printing control.** Using several Kodak Polycontrast Filters in sequence, with selective dodging, you can make good prints from "problem" negatives.

You can print a contrasty area of the negative through a No. 1 filter, a soft area through one of the higher contrast filters, bringing both to normal contrast. Or you can print your main subject

normal contrast, then switch to another filter to alter the foreground or background effect.

Your reward, along with fewer darkroom problems: better looking prints. With rich, dense blacks. Bright highlights. Clean spacing of tones throughout the shadow range.

**Paper economy.** For all their convenience and versatility, Kodak Polycontrast Papers cost less to use than ordinary papers. For you can buy in money-saving large quantities. And you save the waste of odd grades of paper going stale.

The cost of the Kodak Polycontrast Filters is a one-time investment in darkroom convenience and economy. Make it soon at your dealer's.

**Buying guide:** Kodak Polycontrast Paper and Polycontrast Rapid (for twice the speed) come in all usual sizes, surfaces, single or double weight. Both have warm black tone similar to Kodak Medalist Paper. Kodak PolyLure Paper has warm brown tone, perfect for portraits.

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# Why The Big Switch To Single-Lens Reflex?

There are those who believe that the rangefinder 35 might never have seen the 'light of day', had the modern, automatic single-lens reflex been available some thirty years ago. It is not too difficult to understand the growing preference for the reflex. But, it might be a mistake to underestimate the importance of the rangefinder in the development of the 35mm camera.

## How It All Began



Through-the-lens viewing and focusing are as old as photography itself. The early camera was equipped with a ground glass back panel on which the photographer focused and composed his picture. The image was upside-down. When ready to shoot, he inserted a plate or film holder, and made his exposure.

With the camera on a tripod, and the subject fairly motionless, the exposed image was the same as the one on the ground glass.

This camera was virtually useless for hand-held shooting, and totally unsuitable for moving objects. And so it was equipped with a separate viewfinder and a calibrated focusing scale to permit the user to estimate lens focus, and to compose the picture without using the ground-glass image.

## The Early Reflex

The desirability of through-the-lens viewing and focusing still remained, and efforts were continued to overcome the limitations of the ground glass back. A mirror was interposed between the rear of the lens and the film plane at an angle of 45 degrees. The lens-formed image was reflected onto a ground glass screen at the top of the camera, where it could be viewed and focused. When the shutter was released, the mirror flipped up, out of the lens-to-film path, and the exposure was made.

This was the first reflex camera. It became quite popular. But, it still presented certain problems. Having focused with the lens wide open, the diaphragm had then to be set for the exposure. And this was necessarily time consuming.

There were other disadvantages. The reversed left-to-right image made it extremely difficult to follow moving objects. And because the viewing image disappeared during the exposure, the user was deprived of the sense of 'follow-through'—the sense of knowing exactly what the image looks like during the exposure.

## The Twin-Lens Reflex

The twin-lens reflex was a major attempt to cope with these limitations. The separate viewing lens was always wide open, regardless of 'taking' lens aperture. And so, there was no blackout and no need to continually adjust the aperture. But, essentially, the twin-lens reflex abandoned the idea of viewing and focusing through the taking lens, and incurred the additional problem of parallax between the two lenses.

## 35mm Photography

Meanwhile, important strides were also being made in the design of 'separate-finder' cameras. The compact 35 was a major de-



velopment. Another, and probably the most important, was the rangefinder, and ultimately, its mechanical coupling to the lens. For, without the coupled rangefinder, the 35mm camera might never have achieved its present popularity.

The 35 brought a new technique to photography in which camera responsiveness, versatility, handling speed and ease became paramount requirements. Lens interchangeability became a desirable and even essential feature. But, this also created a finder problem. There was too much time lost interchanging finders, and shifting the eye from rangefinder to viewfinder.

## The Combined Range-Viewfinder

A marked improvement was brought about by combining the rangefinder and viewfinder through one eyepiece. But, separate finders were still required when using other-than-the-normal lens. Efforts to include many frame lines to serve many lenses were quite unsuccessful because the finder field appeared too small, and it was difficult to use more than a few added frames. Attention was then directed to increasing finder magnification.

## The Nikon SP

The high point came with the introduction of the Nikon SP—an advanced rangefinder-coupled 35 with a life-size finder system, and with facilities for viewing six different focal length lenses—28 to 135mm. The Nikon SP was a major advance in rangefinder 35 design. Meanwhile, equally important progress was also being made in the single-lens reflex.

## The Pre-Set Diaphragm

One of the very first developments was the manual, pre-set diaphragm. After focusing with the lens wide open, the diaphragm would be turned by hand, and it would stop at the aperture previously selected for the exposure. The next improvement came when the pre-set diaphragm was mechanized, so that it stopped down automatically as the shutter was released.

But, the image still blacked out in the finder. The diaphragm had still to be re-opened for the next picture. Through-the-lens reflex viewing and focusing were still a long way from the ideal demanded for the fast handling technique of 35mm photography.

## The Nikon F Automatic Reflex

In June 1959, the Nikon F automatic reflex appeared upon the scene. In one giant stride, it advanced reflex design by 25 years. Here, for the first time, was a fully automatic single-lens reflex, embodying every known advantage of through-the-lens viewing and focusing without any of the disadvantages—and with a handling ease and versatility that only a 35 can achieve.

## Automatic Diaphragm and Automatic Mirror

The automatic diaphragm system of the Nikon F not only stops the lens down for the exposure, but thereafter—instantly, automatically—re-opens it to full aperture in readiness for the next picture. The mirror, too, is automatic. It instantly returns to viewing position at the end of the exposure. Were it not for an almost imperceptible flutter in the finder, and the hushed 'click' of the shutter, it would be hard to tell when an exposure has been made. The image never seems to disappear. It is always visible in the finder—bright, clear and sharp.



ARTHUR RICKERY ON ASSIGNMENT

### *Handling Speed and Ease*

The Nikon F exemplifies the single-lens reflex in its most advanced state. Its automatic operation endows it with an almost incredible handling speed and ease. It responds smoothly, effortlessly. There is nothing to distract the user—nothing to divert him from the creative effort. And he feels a sense of greater command over every picture situation—a sense of power in the almost unbounded versatility of the instrument in his hands.

### *Lens Interchangeability*

With the Nikon F, the user can interchange lenses with complete freedom. There are 19 Nikkor lenses to choose from. No finders are necessary. The image on the viewing screen is formed by the same lens that records the image on the film. There is no parallax, and not the slightest variance between the image seen in the screen area and the image recorded on the film.

Nikon F lens interchangeability assumes an even greater significance with the availability of three Auto-Nikkor zoom lenses. One zoom lens has a continually variable range of focal lengths from 35 through 85mm; the other, from 85 through 250mm; and the third, from 200 through 600mm. Thus equipped, there are no definable limits to the scope and versatility of the Nikon F.

### *Automatic Fire Power*

One of the most dramatic examples of Nikon F versatility is the battery-operated Electric Motor Drive. This unique accessory fires the camera automatically. It automatically advances the film, winds and releases the shutter at varying rates—up to 3 exposures per second. So fast and smooth is the automatic mirror

and diaphragm action of the Nikon F the finder image never seems to disappear from view, and it never dims.

The number of applications for the motor-equipped Nikon F is limited only by the imagination. It can be operated in-hand or remotely—manually, by radio impulse or other actuating device. It can be used for rapid sequences or time lapse studies. But, even more significant is the way the Electric Motor Drive frees the user from the mechanics of camera operation, and enables him to capture momentary action, split-second occurrences, fleeting expressions in pictures he could never have otherwise obtained.

### *Rangefinder or Automatic Reflex?*

There is no doubt of the overwhelming trend to reflex. The reasons are self-evident. Yet if a rangefinder 35 is more compatible with the way you are accustomed to work, there is no reason for you to follow the trend. That is why Nikon makes both—the rangefinder-coupled SP and the F automatic reflex.

Examine both, for they differ only in the nature of their viewing systems. Each offers you the same meticulous quality, the same effortless handling ease, the same incomparable Nikkor optics, and the same rugged reliability. And for each there is a host of accessories to fit it for every conceivable application. Even the prices are the same: \$329.50 with f2 lens, and \$375 with f1.4.

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## CENTRAL ZONE NEWS

(Continued from page 11)

high. May we continue to hold them aloft by bringing our best in the photographic field to the club and sharing it with others. We believe our members have something good to offer and it is our hope they will in some way let it be known. Someone once said "We are a part of all we have met" and this is true as applied to our photography. We really benefit by seeing and judging one another's slides. We hope to continue the pattern of the last ten years; that is, to teach, to learn and to share our knowledge with our friendly fellow members.—*Ray B. Doherty, CSCC President, reporting.*



**PSA Roundup** chairmanship changes hands as Larry Foster (left) turns over gavel to Ed Jones, new committee chairman.

be *Creative Photography* by Estelle Marker, APSA of Oakland, Calif., including derivations, double exposures, montages, and even some trick photography, while Kenneth Sloop of Santa Ana will present *Composites and Duplicates in Creative 35mm Photography* with principal emphasis on "sandwich slides" and the duplicating of color slides, and *Color Deprivations* will be given by H. S. Barsam of Fresno.

*Marine Life of Puget Sound* by Kaye Feagans, APSA of Bremerton, Wash.; *High Country* by Mrs. Francis K. Sharpe of Bellevue; *Composition* by Mel Olmstead of The Dalles, Ore. and *Close-up Color Photography* by Charles Getzandaner, FPSA of Forest Grove; and a panel of other wellknown PSAers of the Northwest will also be on the roster.

Nature shows with the "how-to" will be given by B. G. Purves, APSA of Glendale, California, and Irma Louise Rudd, APSA of Redondo Beach.

*In Color Unlimited by Existing Light* Jack Streb of Rochester, N. Y., will explain picture-taking at night, indoors at home, sporting events, and even at the movies, plus many other helpful ideas, such as the whirling lights of an amusement park, store windows, ice shows, and circuses.

Certrude Pool of Palo Alto, Calif. will present *Making a Salon Print*, Edward Kentera will demonstrate *Lights and Your Movies*, Harold Lincoln Thompson, APSA of Los Angeles, will discuss and demonstrate *Pictorialism*, and Ronald Green, MD of Laguna Beach, will explain *Making Paper Negatives*. Anscochrome users will be particularly interested in *How Anscochrome Works* by Pete Ciccarello of San Francisco, and folks who might attend the convention just to see Tacoma will have a choice of several field trips.

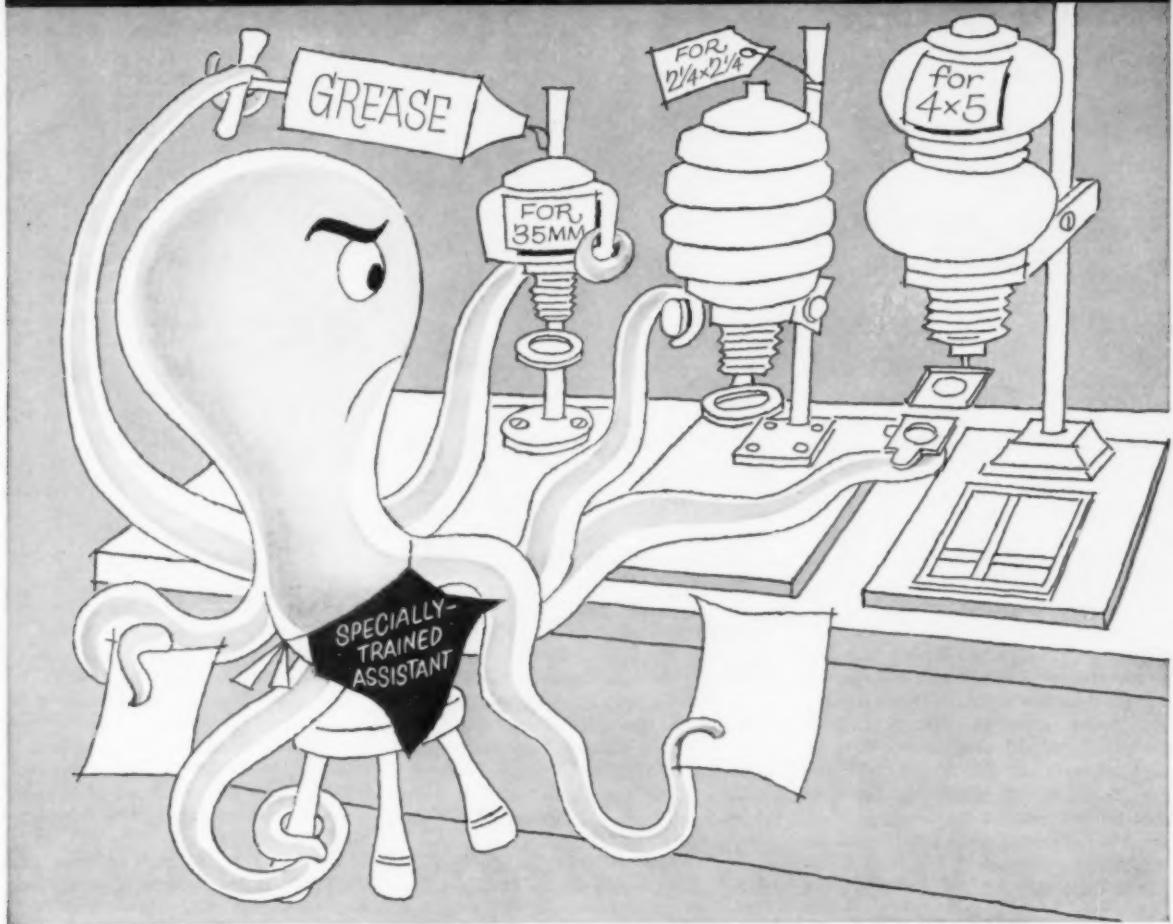
## Bay Area Has Big Day

An all day photo show was presented at the Jack Tar Hotel, San Francisco, last month under the sponsorship of the Bay Area members of PSA, as reported to us by Col. James W. Ross APSA, a DR of that area.

The big affair consisted of many workshops in all divisions, with beautiful models posed by the experts, a glamour demonstration by leading masters, and an in-

(Continued on page 46)

## How to speed up enlarging—if you don't own a Beseler



## New Beseler speeds up enlarging—automatically

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# Color Slide, *Quo Vadis?*

Have we become so obsessed with the fun of manipulating light, color and photo materials that we forget to make pictures? Here is a thought-provoking discussion of recent trends

By IRVING A. J. LAWRES, APSA

**I**N CANDID PICTORIALS Gertrude Wohltman tells us how to photograph people unposed. This is timely advice for amateurs, particularly those of us who specialize in color slides.

Visits to recent international exhibitions reveal the lifelessness of much of our color slide photography, and the trend away from humanity and its *milieu* seems to be accelerating. In fact in one recent show there was room for serious question as to whether the top two medal slides, as well as many of the others, could properly be considered pictures at all. Freak tabletops and examples of emulsion distortion may be fun, may even be good exercises, but often produce results that are dubious as pictures.

Not long ago I asked a well known PSAer how he was doing in the shows. He replied, "I'm not. They don't want pictures today. They want monkey business."

This was no sour-grapes response by a marginal competitor, but an evidently considered judgment by a well known exhibitor with an established record. There is much validity to my friend's complaint. It seems that a slide to be accepted in a show today must have:

(1) lighting that is so dramatic that it is not only unusual but unnatural; or

(2) puzzling composition in a non-objective manner that baffles the judges, many of whom fear to discard what they don't understand; or

(3) a highly stylized studio setup for portraits that emphasize lighting and props instead of character; or

(4) a tabletop arrangement that has excessive impact due to extreme close-up; or

(5) physical or chemical manipulation of emulsion to achieve an unnatural effect.

Compute the percentage of tabletops, close-ups and manipulated slides in an exhibition and compare that ratio with our true-life experience.

Mrs. Wohltman's pictures of people are by way of exception. She has many beautiful pictures of unposed people taken with available light. Her fine slides give a lift to any show, but there is a minimum of this kind of material in the exhibitions.

This is a sad state of affairs, for it suggests a narrowness of outlook on the part of the advanced amateur. In his effort to be original and creative he has turned away from the imaginative recording of life. He is not concerned with sensitive visualization and intelligent communication. He has fallen instead for the spectacular and in some cases for the shallow spectacular in order to please the judges.

And there we have it—the judges! Aren't they to blame? In part yes, but there are other factors such as the nature of our instruments.

Until recently, the slow speed of color film, and more importantly its narrow latitude, have combined to make picture taking of real life difficult. The bright sky, burned out sidewalk or other evidences of narrow latitude defeat the efforts of the most competent. Furthermore, little can be done in the way of darkroom dodging of shadows, toning down bright areas or working with only a small portion of the film. Thus speed, latitude and the final nature of the developed transparency combine to plague the efforts of the life-motivated color slide worker.

## About the Author

Irving A. J. Lawres, APSA, of Bronxville, N. Y. is a former president of the Scarsdale CC, Color Camera Club of Westchester, and New York Color Slide Club. Despite his comments on judging he frequently serves as a judge in the New York metropolitan area. He is a four-star exhibitor in color and a regular contributor to the JOURNAL. He teaches color slide photography in the Scarsdale adult school. Last year he served as chairman of a committee that raised more than \$50,000 to rehabilitate PSA headquarters in Philadelphia.—Ed.

The amateur is also at a psychological, social, political, and mechanical disadvantage as compared with the professional. The press photographer may go where things are happening, inside police lines, right to the edge of disaster and he does it on a full-time basis. The commercial man works with trained models who know how to pose, or he has the right to move his subjects about as he sees fit. He may have a truck load of lighting equipment, assistants, and the help of the police in moving automobiles or other irrelevant objects.

No wonder the amateur finds the rusty hinge or the contrived table-top easier to control than a milling crowd of badly lighted people!

The amateur works mostly with a 35mm camera that has several highly desirable features not present in bulkier predecessor equipment. The 35mm camera is (1) extremely portable and usable outside the studio; (2) relatively inconspicuous and suitable for life photography; (3) equipped normally with a short focal-length lens which has great depth of field and high speed that permits stopping action and working under adverse light conditions.

Yet what does the amateur do when he becomes thoroughly familiar with his 35? He brings it inside, puts it on a tripod, substitutes a slow, long-focus lens that has narrow depth of field and gives an artificially lighted tabletop a long exposure.

The "inhumanity" of amateur photography is not something new. Berenice Abbott in *A Guide to Better Photography* (1941) said that there is a saturation point in viewing still life. "We live in a world of human beings. . . . In 'art' photography (so-called, though there should be an injunction against the phrase), humanity has too often been left out of the picture. The drive now is to get human beings back where they belong on the center of the stage." (Please, not in the center, Miss Abbott, or our judges will throw them out).

Miss Abbott's observations are sound, but unfortunately the drive she mentioned two decades ago does not seem to have reached into color slide areas sufficiently. Yet life photography can be done. Cartier-Bresson does a magnificent job of recording decisive moments though he works mostly in black-and-white. But fifty years ago, the "Boswell of Ellis Island," Lewis Hine, used plates that probably were slower than present-day color film and yet he succeeded in making some of the great pictures of all time. Hill, Emerson, O'Sullivan, Brady, Stieglitz and others worked with slow materials but focused their cameras on life as well as rusty (Continued on page 40)



**Activities** which follow a definite pattern, like plowing, help you plan candid pictorials. Study the scene and compose your picture about a spot which the subject must pass. Then wait until the subject moves into position to complete the composition. That's how this picture was made, and it has won 10 acceptances and one honorable mention out of 12 submissions.

## Candid Pictorials

It is possible to combine the studied qualities of pictorialism with the spontaneity of candid pictures, but it isn't easy. Here is a successful exhibitor's approach

By GERTRUDE E. WOHLTMAN

(Illustrations by the Author)

THE INTERPRETATIONS applied to candid photography are as varied as the photographers who claim it as their style of shooting. Webster defines candid as honest. Photographers associate the shooting of people with the term candid, and when the two are combined it is the photographing of people as they are.

On the whole, the interest and human appeal of candid pictures is very strong, but they are apt to be weak technically and compositionally, and to display distracting backgrounds and poor lighting. What can we candid shooters do to overcome these weaknesses and make our honest pictures of people both interesting and pleasing? Have you ever thought that patience might be used to good advantage? Remember the old adage that says, "patience is a virtue." Apply patience to your candid shooting and you can transform your catch-as-catch-can pictures to photographs of challenging perfection. It has given me satisfaction to have

many of my candid slides accepted in exhibition judgments because I applied patience to candid shooting.

The equipment needed for this type of photography is very simple. The 35mm camera with its inconspicuousness and ease of handling is a natural. It helps to have a telephoto lens and a light meter. If you have only one telephoto lens, select a 135mm one. It is usually easier to step farther away from your subject than to get up closer, and by staying back you remain less conspicuous. If you can add a second telephoto lens, then a 90mm is a good choice. To this equipment we add our patience and we are off on our candid photographic search.

Where will our picture hunt take us? Anywhere in the world, to distant lands or very close to home. Our patience has many phases. It can be put to work waiting on a desolate street, rich in photographic possibilities but devoid of people, when this waiting may be



**People absorbed** in what they are doing are the best candid subjects. This picture caught a peak of interest as lighted lantern was closed.



If you can't remain unseen, stick around until subjects become accustomed to you. This chess shot has been accepted eight times out of 12.

rewarded with the unusual in candid pictorials. We may set up directly opposite a location crammed with possibilities only to see them evaporate into thin air as soon as we, the photographer, make our appearance. Under these circumstances, put your patience to work and do not attempt to shoot. Instead, wait around unconcerned and oblivious to the stares of your potential subjects. They will get tired of gaping at you and return to what they were doing originally. Then the photographic opportunities you thought were lost present themselves again and you will have the picture you had hoped to get—all because you brought your patience with you.

A rather difficult objective to achieve in candid shooting is good composition and the elimination of distracting elements. Patience can aid us in achieving this ultimate goal, or at least keep the distractions to a minimum and composition as pleasing as possible. Size up the subject you expect to shoot, and visualize the effect of different angles. See whether a lower or

#### About the Author

DOT WOHLTMAN (Mrs. Henry A.) is Vice President of New York Color Slide Club and Chairman of its 12th International. She started exhibiting in 1956, shortly after joining PSA, and recently qualified as a 4-star color slide exhibitor using a hundred different slides to build up the required 320 acceptances. Virtually all of her pictures fall in the "Candid Pictorials" category. She uses an Exakta camera, usually with 90-mm or 135-mm Angenieux lenses, and takes most of her pictures at 1/50 sec. with aperture determined by lighting conditions.—Ed.

higher camera position, or moving a bit to the right or left would not free your picture of distracting or merging elements and improve your composition. We should not be hasty in choosing a camera position, but once the human elements are right we will have to shoot quickly for then we are working with photographic situations that change momentarily.

While much candid shooting is done with camera hand-held, if you like to work from a tripod you still can get excellent results. Choose a setting where you have a view of an area with pictorial possibilities, where people come and go. Set up your camera as though you were photographing a building across the way or down the street. Of course you'll get no candid shots at once, whether you're in Manhattan or the Casbah, for people will be aware of you, but if you fuss with your camera long enough you will slowly blend into the scene. "Crazy tourist," people probably will think as they go back about their business. Then, by appearing to concentrate on the camera instead of your subjects, you can get real candid shots.

Shooting at your peak point of action requires empathy and patience. If we become tense and over-anxious, and consequently over-emotional, we will find ourselves clicking our shutter before the peak moment has materialized. How gratifying it is to capture a picture that conveys to the viewer the graphic story of what you saw and felt when photographing your



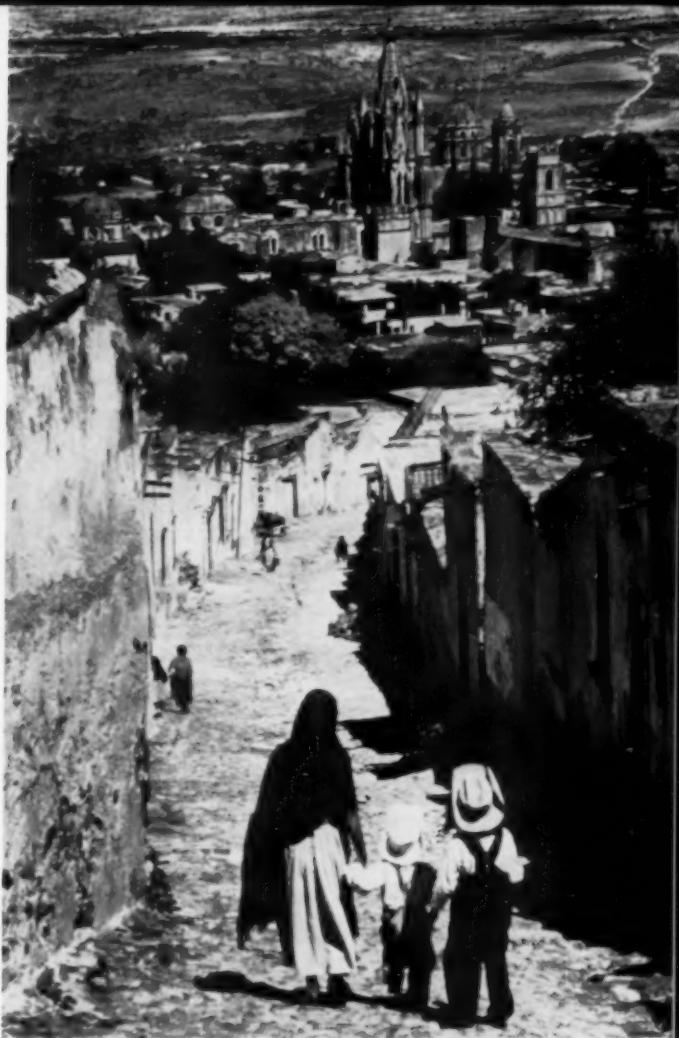
**Inconspicuous** camera handling is a must to get unposed shots like this street-corner tableau. The subjects looked after the shutter clicked.

candid shot at *the* moment. These pictures are one of a kind; at the next second this summit has passed.

Not everyone can do his photographing when the light is at its best, early in the morning or late in the afternoon. It is at this time the sun is low enough to fill in the shadows of your subjects, particularly under the eyes and nose. This problem of light is especially difficult to solve when we are traveling on a schedule. It is possible to shoot at any hour of the day and achieve soft enough lighting for our subjects if we look for our photographic material in the shade. There's no need to use artificial fill-in such as flash or reflector, which would deter us from achieving an honest candid picture. Just depend on the reflection from the ground or the houses across the street to provide your fill-in light. Those who try this approach find it very pleasing, particularly where the streets are narrow. Because of the nearness of the fill-in, its strength seems intensified.

Watch your meter readings. They can be deceiving. Try and get a reading close in under similar light conditions if not what you will be actually shooting. Should this not be possible then open up at least one stop more than what you read from a distance. Lighting is a very important factor in photography, including candid shooting. Unless it is well handled the most captivating subject will be lacking in impact.

Up to this point much of what we have said about



**Famous street** in San Miguel Allende is seldom ignored by camera-toting visitors. Foreground figures provide the variable that can make one picture stand out. The author's approach calls for plenty of patience—just get set and wait to trip your shutter when the right combination of people appears before your camera lens. The slide has been accepted six times out of six.

improving candid shooting techniques applies to both black-and-white and color photography. We who use color as our medium need to go a step further than the black-and-white worker. Many of us who do candid shooting do not place sufficient emphasis on the important part color can play in our pictures.

Candid shooting is filled with fun and variety. We are confronted constantly with divergent and dissimilar circumstances and subjects. Seldom do we have two pictures that are anywhere near alike. For those of us who do this kind of photography and exhibit, it takes longer to attain star ratings—but we are never lacking in numbers of different slides or prints. We probably discard more than average along the way. Here again, patience is an attribute. Remember the challenge we candid shooters should meet. I hope patience in its various facets will be helpful to you in your encounters. Do have fun while doing it! •

# Test Report on KODACHROME II

PSA Journal experts hail improvements in speed, latitude, sharpness and contrast but differ widely in evaluating the color rendition of this new film

## Test Participants

A. Millard Armstrong, APSA  
Harold H. Carstens  
Arthur W. Hansen  
Jerome Koch  
Earl E. Krause, FPSA

Maurice Lank, APSA  
Henry C. Miner, Jr., APSA  
Vincent L. Stibler, APSA  
Len Thurston, FPSA  
Frederick T. Wiggins, APSA

One film, Kodachrome, has been the leader in its field and the standard of comparison for color transparency materials for a quarter of a century. Most of the pictures in club competitions and the international exhibitions are Kodachrome slides. Hence a major change in this film is of more than passing interest to PSA members.

Through the kindness of our friends at Eastman Kodak Company we have had an opportunity to test the new Kodachrome II in advance of its appearance on the market. We have not attempted complicated laboratory-type trials. Instead, we have placed samples of the film in the hands of Division representatives, each one an expert on the requirements of workers in his particular field. Their brief instructions were to test it under normal picture-taking conditions. In most cases, side-by-side comparison shots were made on the old, familiar Kodachrome. Their reports follow, each one looking at Kodachrome II from the viewpoint of an important segment of PSA membership.

Complete agreement would have been surprising and, needless to say, it did not occur. There was unanimous approval of gains in speed, latitude, sharpness and contrast—all factors which lend themselves to more objective measurement. There were important differences of opinion in evaluating color rendition, where only individual taste can provide the ultimate answer for each one of us. Hence findings on this topic are grouped under "Color Rendition" after the divisional reports. Kodachrome II brings with it particularly significant advances for movie makers. For a report on its applications in this field, see the article by Ed. Kentera at the start of this issue's Cine Section.—ED.

## The General Picture

By Henry C. Miner, Jr., APSA  
Chairman, Publications Committee

*Henry Miner has been a consistent user of Kodachrome for exhibition, lecture and personal slides for the past 20 years. He has gone to other color films for special purposes, but always has returned to Kodachrome as his standard film because of its color and fine definition, despite its slow speed.—ED.*

*Method of Testing.* Two identical Exakta boxes were used, one loaded with Kodachrome and the other with Kodachrome II. The same lenses were used in turn with each camera body. The light meter used was a Weston Master IV, the same light level reading being employed

with each rated film speed. For flash a Monojet electronic unit was used.

Subject to the limitations of wintertime photography, I sought a variety of subject matter and conditions: distant scenes, close-ups, sunlight, fog, flower shots, informal portraits, flash, etc. This gave a good range of colors and contrasts and an opportunity to examine definition at various distances. The performance of Kodachrome II compared with regular Kodachrome appeared to me as follows:

*Speed*—a good improvement. It is obvious that a film with an ASA 25 rating is better than one with ASA 10, due to the ability to use either a higher shutter speed at a given aperture to avoid blur due to movement or a smaller aperture at a given shutter speed to gain depth of field. The gain in film speed was particularly noticeable under subdued light conditions.

My test shots seemed to indicate that Kodachrome II is actually a little faster than ASA 25, the test slides appearing to have just a shade over normal exposure. The comparative shots on regular Kodachrome were completely normal.

*Latitude*—improved. The new film seems to permit greater exposure latitude, particularly on the side of underexposure.

*Sharpness*—very good. This is the first American higher speed color film I have tested in which the sharpness compares very favorably with Kodachrome. In the close-ups the detail is nice and crisp. On this very important point I would rate the two films equal for all practical purposes.

*Contrast*—better. The contrast of Kodachrome II seems pleasantly lower than that of the familiar Kodachrome, resulting in improvement in outdoor portraits and also in flower shots taken deliberately under high-contrast conditions. Some small part of the gain in shadow detail may be due to the overexposure mentioned in discussing film speed, but it would not account for all the improvement visible in these slides. This improvement promises to be very valuable under many outdoor picture conditions.

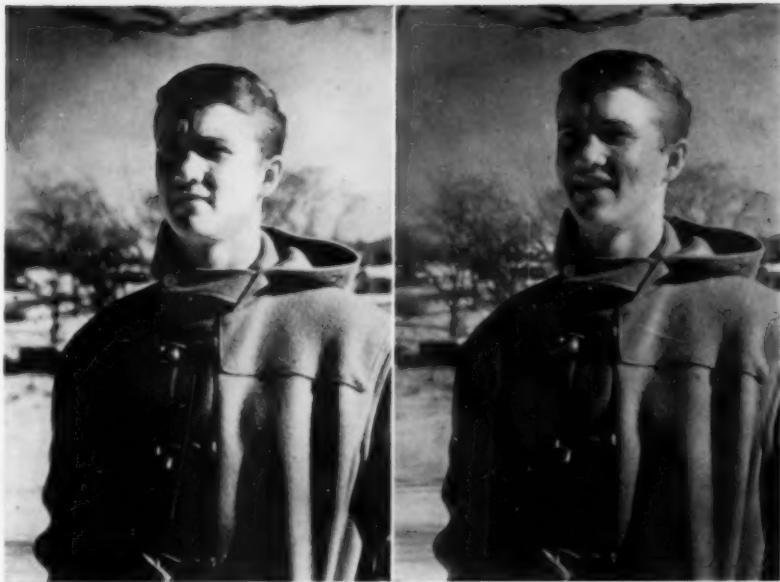
*Conclusion*—Kodachrome II seems the equal of or better than the previous Kodachrome in all respects except one very vital one: its slight over-all pinkness. If it were corrected I would be happy to make this faster Kodachrome my standard color film. (Observations relative to this factor are grouped under "Color Rendition" following the divisional reports—ED)

#### Outdoor Portraiture

These comparative pictures by Henry Miner demonstrate the difference in contrast between old and new Kodachromes. Lighting, pose, camera position — everything remained constant for the two shots except the film and exposure changes its speed requires.

**Old Kodachrome (left)** produces more contrast. Note the effect in shadows on face and on front of coat. There is a bluish cast in the shadow areas.

**Kodachrome II (right)** provides a soft effect, with more detail in shadows and warmer tones. Rendition of flesh tones is good in highlights, shadows.



#### Color Division Report

By Jerome Koch  
Color Editor

My comparisons produced some striking results. All were taken with camera on tripod, using the same lens and same exposure meter in all cases. Two Exakta bodies were used so the only significant difference could be in the two shutters.

**Speed**—the ASA 25 rating seems conservative. Kodachrome II slides appeared more fully exposed than comparative regular Kodachromes when both were carefully exposed by meter under identical conditions.

**Latitude**—Kodachrome II exposed at 1/25 at f/11, 1/25 at f/14 and 1/50 at f/14 produced satisfactory results and acceptable color at all exposures.

**Sharpness**—excellent.

**Contrast**—Improved range with more detail in the shadows. Shadows on faces were much softer and kinder than on regular Kodachrome, and the greens and blues were more pastel. Green foliage, especially, was rendered very nicely.

**Conclusion**—Kodachrome II will be very useful for soft pastel effects and for portrait work. It also will be helpful in too-contrasty situations. However, under many conditions it may not produce as dramatic a mood or carry quite the same impact we have learned to expect with the familiar Kodachrome. The extra speed will be very useful where added depth of field is needed. However, in cases where selective focus techniques might be required it could be a handicap. No doubt this film will be a great advantage for the average casual shooter, but I do not believe that serious exhibition workers will wish to use it for *all* of their work. There are so many impact slides that depend on the strong

contrasts of Kodachrome for their extra punch that I feel there will be a demand for the regular Kodachrome for a long time—at least by the serious workers who have learned to use it to best advantage. I, for one, will welcome this new film as an added tool.

" . . . Due to its greater speed, one must be quite careful when exposing the new Kodachrome II when shooting on the desert and at the ocean. I found a few of my pictures of such scenes overexposed."—Maurice Lank, APSA, Color Division Chairman.

#### Nature Division Report

By Len Thurston, FPSA  
Nature Editor

*The English do not welcome change*, and the Dutch aren't noted for ready adaptability either. Your Nature Editor is of English and Dutch descent. What has that to do with Kodachrome II? It may explain some of the pangs he has felt in becoming accustomed to some brand new antics on the part of the old, familiar Kodachrome.

He must revise his lighting techniques, for it is not going to be enough merely to set ahead the exposure index to compensate for a faster film speed. He does not welcome the idea of developing a new lighting technique for close-ups, or of making new examples for his pet lecture, *Lighting Techniques for Macrophotography*.

Let's start with the first roll of Kodachrome II. It was slipped into one Exakta, and a second Exakta body with shutter timed as near as possible to match the speeds of the first was loaded with regular Kodachrome. Lenses were switched from camera to camera to rule out lens differences in observing color and definition.



#### Snow Pictures

Morning sunlight created a sparkling setting for these comparative photos by Len Thurston. They show that the new Kodachrome isn't necessarily better than the old if you are seeking to create dramatic pictorial effects.

**Old Kodachrome (left)** emphasizes the contrast of a scene to bring out the sparkling texture of cross-lighting on snow. Shadows are blue and stand out sharply, capture a cold feeling.

**Kodachrome II (right)** shows less contrast, reveals less sparkling texture in the snow. Shadows are lighter and less blue; result is lessened impact though rendition may be true to life.

Daylight-type film was tested using raw sunshine unfiltered, electronic flash, and blue floodlamps. Tests were made to determine the effect of deliberate over and underexposure. Your Nature Editor failed to underexpose Kodachrome II, for the deliberate underexposures produced the results he liked best. The new film is supposed to have an ASA rating of 25. In viewing

the results it was decided that an index of 40 would have to be used—but that should be qualified by pointing out that your Nature Editor for years has exposed regular Kodachrome at an ASA index of 16 instead of 10 (12 instead of 8 if you are still used to thinking in terms of Weston speeds). Many PSAers do likewise; we are accustomed to using underexposure as a tool to produce stronger, more saturated colors.

Nature photographers have learned to use the inherent contrast of the old Kodachrome to build up texture. We have learned the delicate balance of lighting so as to build up shadows on one side to give the subject roundness, and how to keep that shadow luminous. Kodachrome II upsets that balance, for it sees into those shadows. It produces a softer picture, and we will have to use more contrasty lighting to get the results to which we have become accustomed.

The wide latitude of Kodachrome II was demonstrated in shooting close-ups with electronic flash. The setup produced normal results on regular Kodachrome with lens stopped down to f/22 and the main Hershey unit at a measured 14" from the subject and the fill at 22". Kodachrome II produced almost identical pictures with main at 21" and fill at 36", and with main at 28" and fill at 42". This could never happen with old Kodachrome and still has your Nature Editor scratching his head. It is suggested from this inconclusive test that nature photographers try adjusting the present guide numbers they are using for Kodachrome by multiplying



**Electronic flash** produced excellent flesh tones in this portrait on Kodachrome II by Fred Wiggins. Their warmth was comparable to the effect that he has been getting with his Hershey units on regular Kodachrome by employing a warming filter over the lens. Filter was not used here.

these numbers by 1.6, or perhaps even by 2. The effective guide number for the writer's electronic flash outfit for Kodachrome close-ups is 28. This will become 45, and perhaps even 56 after additional tests. This points up the fact that guide numbers must be determined by test for a given combination of film and flash if you want to get best possible results to fit your particular requirements.

Working with blue photofloods, using an ASA Index of 25, the meter called for 3 sec. at f/20. This produced overexposure. A shot with one stop less exposure was about perfect—three Anthurium blooms were photographed with some green leaves of another plant. The greens were good, the yellow of the spike reproduced well, and so did the pink of the spathes.

Your Nature Editor predicts that future snow and sand pictures made with low, slanting rays of the sun will lose some of their beautiful texture and sparkle, but that the over-all advantages of Kodachrome II so outweigh this loss of contrast that within a year or so none of us would go back to our good old friend "Kodie." *Even the English learn to like and appreciate a change.*

### Photo-Journalism Division

By Vincent L. Stibler, APSA  
Chairman, P-J Division

The factors which impressed me the most about Kodachrome II were its lower contrast and greater color saturation. I shot on a bright day, with the ground covered with snow and the subject wearing traditional "Kodachrome red." The detail in light and dark areas was rendered quite well and the effect was most pleasing.

The higher speed will be of particular value to photo-journalists who work with available light, although many of them require higher exposure indexes than the relatively modest Kodachrome speed increase provides. Other characteristics of importance to P-J workers are treated at length in other reports in this issue. . . . (Vince Stibler has been busy with product testing this past month. See his report on the new permanent negative Polaroid material elsewhere in this issue.—Ed)

### Pictorial Division Report

By Harold H. Carstens  
Pictorial Editor

When the mailman dropped off a package containing two rolls of the new Kodachrome II for testing, we were more than delighted. It would be our job to evaluate the new film from the Pictorial Division standpoint. We



**Blue photofloods**, seldom recommended for Daylight color films except as fill-in lights, were used by Len Thurston for this Anthurium close-up on Kodachrome II. He found good color and definition in pinks, yellows and greens.

stopped film-hopping years ago, and had grown accustomed to 35mm Kodachrome despite an increasing awareness that its 10 ASA speed rating (we shoot it at 12) was getting hopelessly outdated. The new film shows important gains.

Since the transparency retains its extreme sharpness thanks to its lack of grain, while at the same time it exhibits a more normal contrast, we feel that this film may become a top favorite among black-and-white workers who like to shoot in color and then make black-and-white negatives of their slides. The new Kodachrome II emulsion will make it easier to get acceptable negatives. Careful, skilled workers already are obtaining excellent 16x20 prints from intermediate negatives made from conventional Kodachrome slides, and the new film should enable them to do even better.

Kodachrome II may turn out to be conservatively rated at ASA 25. A number of our slides were taken during the snow storms of February in New Jersey, using Norwood meter readings throughout, and many were overexposed. Despite the overexposure, much detail remained.

## Stereo Division Report

By Earl E. Krause, FPSA

Stereo Editor

Stereo people generally agree that they demand more from a color film. With realism the usual goal, the film should disappear and there, reconstructed, should be the original scene, free of imposed foreign effects or treatments.

Because of its emphasis on realism, practically all modern stereo has been color, and most stereo color has been Kodachrome because it was sharpest, most grainless, and possibly because its brilliant colors seem more truly and more consistently to represent the average well-lighted scene.

The qualities claimed for the new Kodachrome II are mostly ones which promote the impression of seeing a true scene reconstruction. Stereo tests with Daylight Kodachrome II, limited to aerials, scenics, street scenes and short time exposures of interiors, appear to bear out the claims made for it.

On the claim for higher speed in fact, a consistent slight overexposure suggests that either a film rating of ASA 25 is too low, or my meter needs attention. Higher speed permits recording of naturally-lighted scenes without imposing unrealistic artificial lights. It also extends stereo's limitations on subject matter in the categories of dimly-lighted scenes and high-speed action.

Stereosists are going to be especially pleased by the film's improved sharpness. Purely on theory it may be assumed that the Graflex camera with its lenses focused in slightly different ranges will produce higher quality slides because increased speed permits smaller stops. Using two other makes of 3-D cameras, Kodachrome II showed up as being sharper partly as a by-product of speed (increased depth of field and higher shutter speed), and partly because of improved resolution of the film. Keep in mind that stereos are normally seen through good magnifiers (viewer lenses), and fuzzy images are unrealistic. Higher resolution will be a boon to sub-miniature stereo (View-Master), as will the quality of reduced grain. Kodachrome has been highly regarded because it imposed only a slight muddiness or grain pattern on a stereo scene (and that was really evident only with certain subjects, light levels or exposure conditions), but the new film exceeds the previous standard on this score.

The claim for reduced contrast is evidently true to a degree, and is a help in stereo projection where excess contrast makes for annoying ghost images which the polarizing spectacles are not perfect enough to block. Users of projectors with polarizers between lamps and slides will be interested to know that the new film appears not to depolarize light to any greater degree than the old.

An ideal for a realistic image rich in contrasts is that black in the original should be black (opaque) on film,

not gray when examined in a well-illuminated viewer. The new Kodachrome apparently is not improved on this point. Bright light through "black" film looks a bit pinkish.

Kodachrome II latitude is undoubtedly better, tending to reduce unrealism in tones and colors in what would have been overexposed or underexposed areas as rendered by the earlier film. Shooting life without adding artificial light to control contrasts is more successfully done with a wide-latitude film.

## Techniques Division Report

By Arthur W. Hansen

Editor, TD Newsletter

When a product has been on the market for a quarter of a century without any radical changes in structure or characteristics and has not only retained but increased in popularity, the introduction of an improved version of it makes one wonder why the long delay and whether the improvement was worth waiting for. The increase in film speed index from 10 to 25 for the Daylight type and 16 to 40 for Type A movie film is not as great as might have been hoped for but will be accepted as a big improvement.

This gain in speed is important, but even more significant is a gain in exposure latitude that results from the lower contrast of the new film. Here again the difference is not startling, but a careful comparison of exposures of the same subject on both films shows that the range of the new film makes it possible to get more shadow detail in contrasty outdoor lighting. With flash or flood more depth is gained in apparent illumination—the light seems to carry farther with the new film.

For average work the exposure is less critical for Kodachrome II, but the advanced worker will do well to continue working as carefully with the new film as with the old one. After critical comparison of both types of Kodachrome, use the one best suited to the task at hand. There are occasions where the old film with its higher contrast may be preferred for low-contrast subjects or for special effects.

Very real and important is the gain in resolution in the new film. This will be appreciated by most 8mm movie makers, and by stereo workers, too. However, to take advantage of this improvement the photographer will have to work carefully and use either high shutter speeds or a tripod, or both to avoid blur due to movement. The resolution of the old Kodachrome already is better than the needs of the average user, but the inherent resolution of the emulsion means nothing if the picture is not focused sharply or is blurred by movement of camera or subject. Needless to say, precision equipment is essential if the capabilities of Kodachrome II in this respect are to be exploited fully. The serious photographer will do well to treat Kodachrome II with all the respect due a new product and not merely as another version of Kodachrome with a slightly higher speed.



**Exposure latitude** is compared in these two pictures by Jerome Koch. Both are underexposed by approximately the same amount. Regular Kodachrome (left) has picked up a great deal of contrast, while Kodachrome II (right) still reveals a wide range of tones. The comparative effects of underexposure on different colors are particularly interesting. Note how blues (B), green (G) and purple (P) become very dark when underexposed with regular Kodachrome, remain lighter with same underexposure of Kodachrome II. Red (R), yellow (Y) and white (W) react differently.

### Color Rendition

"While the individual colors seem well rendered in Kodachrome II in relation to one another, there is a slight over-all pinkness."—*Henry Miner, Jr., APSA*.

"There was a decided difference between snow pictures taken with old and new Kodachrome on a sunny, blue-sky day. Old Kodachrome gave me a strong bluish cast, with heavy blue shadows on the snow—the snow had excellent texture and sparkle and the shadow side of corn stalks had a heavy but luminous shading. Kodachrome II rendered the white snow with a tiny suggestion of pink. Neither the contrast of snow texture nor shadows of the stalks were as pronounced. Your Nature Editor was not too pleased with this picture, but a local Camera Clubber liked the Kodachrome II view better. 'I never see blue snow like that, or shadows that heavy,' he said of the old Kodachrome shot.

"Actually, folks, he was right—but old pictorialists like exaggeration, and nature photographers do too, for it can emphasize important characteristics of their subject matter."—*Len Thurston, FPSA*.

"Kodachrome II is not off color. Our rolls came back with results very much like Kodachrome but with softer color in every color."—*Harold H. Carstens*.

"The color balance of the new film is slightly different. With some subjects this will be unimportant, but under special circumstances it can prove serious. The old Kodachrome had a strong blue cast in snow shadows. Kodachrome II had a strong magenta tint. It would not have been advisable to mix these slides as part of the same series in a travel or photo essay presentation, nor could sequences as far apart as this in color balance have been interspliced in a movie presentation without drawing attention. The warmer balance of the new film may be preferred by many."—*Arthur W. Hansen*.

"Color is definitely different. Whether the color balance is any more realistic than that of the older film remains to be seen after wider experience with it. Differ-

ences were particularly evident in winter tests with blue skies which appear on comparison to be more greenish in the old Kodachrome Daylight or Type A with conversion filters, and more purplish-pink (not unpleasing) in Kodachrome II."—*Earl E. Krause, FPSA*.

As everyone knows, judging color rendition is a highly subjective thing. Most of us, when we first started taking Kodachrome snow scenes, were startled to discover that their shadows often were blue. Then we went out on a sunny, blue-sky day and really looked at those shadows. You know what? We discovered that they really were blue—maybe not quite as blue as they appeared in our slides, but blue for all of that.

The familiar Kodachrome has some other characteristics like extreme contrast which aren't in keeping with what we see in original scenes. Yet over the years we have fallen deeply in love with it, accepting its vices along with its virtues. The things that are wrong with it have come to seem right—and there's no denying that they can be mighty useful for pictorial purposes. We've heard judges criticized for throwing out slides on Anscochrome, Super-Anscochrome and High-Speed Ektachrome as "off color," merely because they didn't display these particular distortions of hue and contrast.

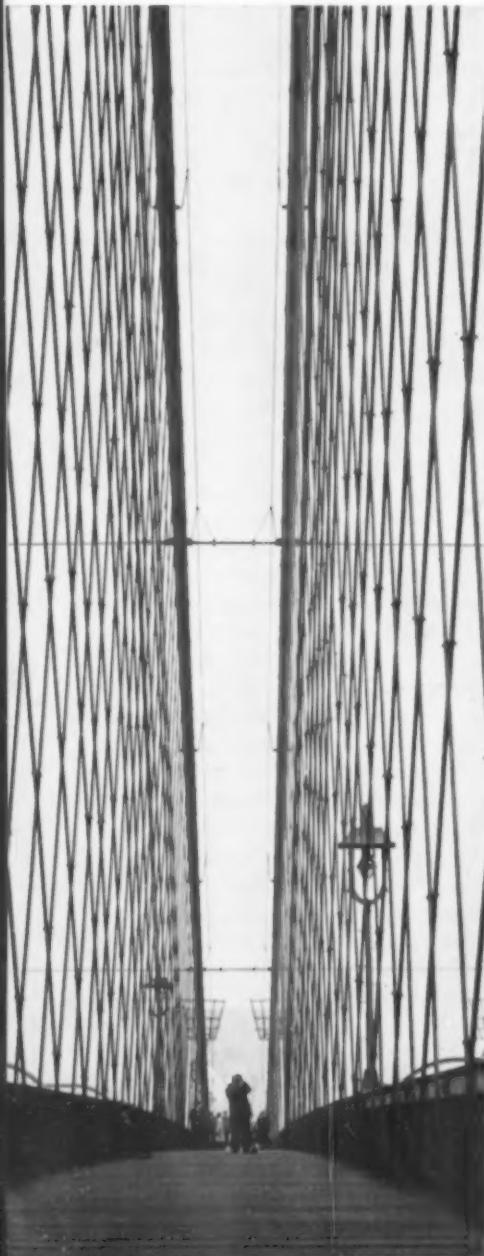
No color film is perfect, and if one were meticulously accurate in color rendition and contrast range it wouldn't necessarily be best for all pictorial purposes. Photography is more than reproducing with painstaking accuracy what is before the lens. Kodachrome II has brought us gains in speed, latitude, sharpness and contrast range. In terms of color rendition it has brought us a new tool to use whenever greater warmth is required. Perhaps in time its own particular combination of virtues and shortcomings will become as much a standard of comparison as Kodachrome has provided. Fans who use a Skylight filter on nearly every outdoor shot will welcome the warmth that Kodachrome II produces when used without a filter.—Ed.

# "East Side, West Side . . ."

All around the town are opportunities for pictures. Here are some highlights you won't want to miss when you visit New York for the 28th annual PSA Convention September 27-30

By RALPH "SKIPPER" MILLER, APSA

**Crossed cables** of Brooklyn Bridge are 15 minutes from midtown. Photo by Mel Ettinger of Fresh Meadows CC.



**N**O MATTER WHAT you think New York City could be, would be, or should be—it is! It's the tallest, noisiest, zaniest, mightiest, richest, you-name-it-est city in the world. But, above all, it is the most comprehensive photogenic target at which you can ever aim your camera's lens—furthermore it is your birthright.

New York City doesn't belong to New Yorkers. It belongs to you, Mr. and Mrs. America, and to your guests from Canada, Mexico, and Timbuktu. The eight million people who live within the Greater New York area entertain 20,000,000 guests each year—an average of 2½ guests per resident. Most of these carry cameras, shoot pictures, take back

**Our Fair Lady** can be photographed on ferry ride or boat trip direct to Liberty Island from docks 15 minutes and 15 cents from midtown. Photograph by W. R. Augur.





**Atlas** and Rockefeller Center provide low-angle shots for camera tourists.



**Towers of Manhattan** are framed beneath Brooklyn Bridge from this viewpoint, where foreground activity changes by the minute. Photo by N. Y. State Commerce Department.

home precious memories of the world's most Aladdin-like metropolis. And why not—isn't that what *all* travelers and conventioneers should do?

While in New York, let yourself be zoomed to the top of the world's tallest building—The Empire State Building—any time from 9:30 a.m. to midnight, seven days a week. Over 1½ million men, women, and children (65¢ for the latter, twice that for the former) do this annually. Bring lots of film (or buy it up there!), also, a clampod or monopod (sorry, no tripods). Cross your fingers and pray it rains the night before; the vista of New York Harbor, the Statue of Liberty, the liner-studded Hudson River, soothing Central Park and the United Nations area will glisten magnificently the next morning. On such clear mornings your haze filter will enable you to shoot up the Palisades past the George Washington Bridge.

Fifteen minutes (and 15¢) later you can emerge from the subway at The Battery, where New York's early settlers bowed on the green within a stone's throw of Fraunces Tavern, where George Washington bade farewell to his troops. All of this, plus Wall Street's Stock Exchange and the fabulous Trinity Church with its grave-stoned yard, are within focusing distance. So too, is America's biggest nickel's worth—a ride across New York Harbor on the Staten Island Ferry (another 5¢ brings you back 20 minutes later), offering you a stellar camera target of America's most nostalgic, emotion-packed insignia, the Statue of Liberty.

If you have the time and inclination you can board a tug-like boat which noses its way out into the Harbor

to Liberty Island (under the jurisdiction of the U. S. National Park Service) to visit Lady Liberty. You may ride an elevator up to her base, or do your morning calisthenics by climbing 238 steps to a magnificent vista from her crown. There, glistening in the sun before you, is the gateway to the world's center of commerce, picturesquely framed by a confluence of the Hudson and East Rivers cradling a front yard filled with skyscrapers, a backyard of boroughs and suburbia—Kings (Brooklyn), Queens, Richmond (Staten Island), Bronx, Westchester and a huge portion of New Jersey. Not wanting to be neglected, Connecticut claims her share too.

"All aboard." We're heading back to the lower tip of Manhattan, shooting en route New York's first huge over-water suspension pathway—Brooklyn Bridge. Built in the 1880's, at about the same time as St. Patrick's Cathedral and the Metropolitan Opera House, the bridge is championed by many today as the most beautiful span of this throbbing metropolis.

Adding to your up-river vista are the Manhattan and Williamsburg bridges, in that order, flanked by Brooklyn's famed Columbia Heights on the right, with Governor's Island as your foreground element, or, if you prefer, the ever-present seagulls.

Film supply gone? Then buy more, for we're going to head up Broadway, a cowpath ordained a major artery when Greenwich Village was away up yonder in the wilderness during pre-Revolutionary days. En route we pause to shoot St. Peter's (New York's first Catholic Church) and the Woolworth Building (for

many years the world's tallest) at the corner of Broadway and Barclay Street. The latter is a short four-block-long, one-way street footed by the *World Telegram & Sun* building and headed by City Hall Park.

You'll need a wide-angle lens to shoot the Mayor's headquarters, or perhaps you would rather go across the street to use an arch in the Municipal Building to frame the Woolworth Building (normal lens for this shot).

Instead of walking, why not clamber aboard a bus (15¢) for the trek to Chinatown, where Wellington Lee, FPSA, has a studio opposite a village-sized park, bandstand and all. After shooting Chinese people, Chinese vegetables and a Chinese temple you can re-board the bus, heading up through Little Italy, then New York's famous lower East Side.

As you cross Grand Street you'll be tempted to pause again to shoot the intimate wedding gown shops, narrow Kosher meat markets and dozens of one-of-a-kind emporiums whose windows are replete with products from everywhere in the world. If you can't get it here—you must be looking for a non-meltable igloo.

Of course we could take some side-trips for picturesque targets. Going east would lead to the East River, obviously, with its Fulton Fish Market, jutting wharves and piled-high piers. We neglected to mention there is a walkway across the Brooklyn Bridge, through the cable strands of which you can shoot New York's world of commerce. There is also an overlook at the Brooklyn end of the bridge (Columbia Heights) from

which you can get breathtaking just-at-dusk shots, complete with the setting sun's painted pathway on the water, derrick dotted freighters in the foreground, and magnificent Manhattan as the motif. Just after dark, if the buildings are light-dotted while the cleaning women are featherdusting their skyscrapers, a sure-shot of 8 seconds at f/8 will add another photographic memory to your Kodachrome slide collection; stop down 1½ stops for Anscochrome, or the equivalent of 2½ more for High-Speed Ektachrome.

Perhaps, on previous trips to New York, you have photographed all of these perennial tourist targets. If so, you may be surprised to learn the New York you shot yesterday isn't here any more. We have a new New York today.

Behind the memory of the shadow of the Third Avenue Elevated Railway has risen a new Third Avenue gleaming with new skyscrapers (Sylvania Electric lives in one of them, just above 42nd St.), multi-story luxury apartment houses boasting a terrace for every suite, and fantastic giraffe-like lighting standards which boom their non-glare tubes over the thoroughfare at night to proffer an eerie brilliance.

Ah, but Park Avenue. There's *really* the new world. Superstructure rises behind superstructure; the old story about "Where did that building come from? It wasn't there yesterday" . . . is no longer a joke. The same day you're taking pictures two armies are battling. One is tearing down structures; the other is putting them up.

**United Nations** building and visitors present a continuing challenge. Photo by Martin Leifer.



**Central Park** can be photographed from atop the 70-story RCA Building on a clear day for a detailed view like this one by the late Edward Ratcliffe.





**China Doll**—Subjects like this lure visitors to Chinatown, not far from Mayor's office. Photo by Samuel P. Haberman.



**Bright lights** of Broadway beckon at night. A monopod or camera clamp will help avoid blur during time exposures.



**There's a holiday mood** at New York's colorful fun parks. Use fast shutter and fast film, and take plenty of it.

Even if you could find only two photogenic targets in all of New York—the United Nations and Central Park—you could have a week's shooting ahead. Ask the cab driver to whisk east across the 59th Street Bridge, then turn right to where the Hoffman Beverage Co. docks jut out into the East River, opposite the United Nations Building, for a fabulous night shot. Daytime, you can shoot the United Nations from a dozen locations, all evident to the rankest amateur. Mondays through Fridays, a shot of the United Nations Plaza with its League of Flags flying is pay dirt for any camera toter.

A scant few avenues across town, from Fifth to Eighth Avenues, in fact, and extending from 59th St. to 110th St., is New York's billion-dollar backyard—Central Park. Here you can shoot animals in the zoo,

kiddies in swings, sailors and sweethearts rowboat-spooning on the lake, horseback riders cantering along a cinder path which circles a huge reservoir, Cleopatra's needle jutting into the sky—and you can end your picture pursuit by having luncheon at one of New York's swankiest eateries, the Tavern on the Green.

Before taking you back to midtown and your hotel, let's amble to the east side of the Park, if you're interested in art (the Metropolitan Museum of Art and the Guggenheim Museum, both fabulous), or to the west side of the park (Museum of Natural History and the Planetarium, if you prefer nature or scientific pursuits). Then, with a glance at the New York Coliseum, at Columbus Circle, we're heading midtownward again.

It has been a great trip—hasn't it? Wow! Did we shoot *that* much film?

An Invitation to the

# PITTSBURGH REGIONAL CONVENTION

ROOSEVELT HOTEL PITTSBURGH, PENNSYLVANIA MAY 12, 13, 14

**N**O MATTER what you cherish as your photographic specialty, you're sure to find exciting, interesting programs that are "right down your alley" at the 1961 Pittsburgh Regional Convention. Want to learn how to improve your vacation pictures or produce spellbinding travelogues? Or is your field lighting, composition, glamor portraiture, bird life, creative photography, or perhaps a simplified approach to pictorialism? If this attractive package starts to whet your appetite, read on for details of the Pittsburgh Convention, being held May 12, 13 and 14.

### Friday: An Early Start

The registration desk will be open Friday evening to welcome early arrivals. There'll be an escorted early-evening walking and picture-taking tour of the Golden Triangle area, planned to get you back in time to watch a showing of slides accepted at the 48th Pittsburgh International Salon of Photography. An informal reception will end the day.

### Saturday: Something for Everyone

Saturday's plans call for an outstanding array of top photographic talent. "Better Vacation Pictures" will be discussed by Norman R. Brice, FPSA. Mr. Brice lives in St. Louis, has garnered 5 (count 'em, 5) stars in pictorial color

tography, made a hit with this program at last year's National Convention in Houston. New York City's Otto Litzel, APSA, will present "Space Control and Composition," a subject he should know well, both as a painter (it's his profession) and as a 5-star exhibitor in monochrome prints.

General Electric's Don Mohler, APSA, will be on deck from Cleveland to offer "Better Lighted Pictures," a discussion of recent developments in miniaturization which make it possible to carry all your lighting equipment in a gadget bag. "Pictorialism Simplified" by Dr. John Super, FPSA, shows what it takes



Dr. John Super

Robert Speck

to make a top-notch salon print. This Detroit photographer should know whereof he speaks—since 1952 he has averaged 3 acceptances for every 4 prints submitted! Both nature fans and moviemakers have their day with the presentation of "Bird Life," a color movie produced by four Washingtonians, J. Donald Sutherland, APSA, and Mrs. Sutherland, and Ralph and Ruth Lawrence.

From Mexico City, Ing. Jose Lorenzo Zakany, APSA, brings "Reproductive, Interpretive, and Creative Photography," an adaptation of the popular program he gave in Houston. Not an "armchair expert," this talented gentleman has had an amazing 1,500 photographic acceptances, won dozens of medals, honors, and prizes in all parts of the world.

To wind up a busy and productive Saturday, why not plan to relax at the cocktail party, enjoy dinner, and watch Kodak's Les Buckland tell you about "Having Fun With Photography." Les' talk will include some of the first Kodachrome II pictures to be shown publicly.



Jean Groff

Jose Zakany

slides, and promises to show how to give your informal pictures a more professional touch. To help us "bring 'em back better" from our trips, Jean Edgcumbe Groff, APSA, of Rochester discusses "The Three P's of Traveloguing"—preparing, planning, and presenting better pictures. Jean has conducted Thru-the-Lens Tours and taught photo-



Les Buckland

Don Mohler

### Sunday: Pictures and Baseball

A four-hour field trip by chartered bus will take you to some of Pittsburgh's most pictorial areas—and have you back in time if you wish to see the world-champion Pittsburgh Pirates play a home game.

### Special Attractions:

PSA Tops in Photography, American Portfolios, Salon Workshops, and other print exhibits will be on display throughout the convention at the Roosevelt Hotel.

At Carnegie Institute you'll find a display of prints from the 48th Pittsburgh Salon, and PFA I, the first collection of prints in the Photography in Fine Arts Project, assembled by Ivan Dmitri and the New York Metropolitan Museum of Art.

### Registration Information:

Write Miss Betty Moore, Registration Chairman, 740 South Negley Ave., Pittsburgh 32, Pa.



Photographer-artist Otto Litzel

PSA JOURNAL

# Nominations for PFA III

Prints and slides gathered through PSA channels are delivered to National Advisory Committee to be considered along with pictures from other sources in selecting Third Exhibit of Photography in the Fine Arts

By JOSEPH A. BERNSTEIN, APSA

A TOTAL of 137 photographs, submitted through channels sponsored by PSA, have been delivered to the National Advisory Committee of Photography in the Fine Arts by two special juries, with the recommendation that they be considered for PFA Exhibit III.

Thirty-eight of the pictures were nominated from the five-state Upper Midwest PFA Regional, as reported in the February issue of the *PSA JOURNAL*.

The 99 additional nominations were made from among hundreds of other entries that came from 29 states and three foreign countries, by a Special Jury that met, after some delays occasioned by the severe winter weather, in the studio of Ivan Dmitri, APSA, founder and director of the project.

The additional list of nominations, published herewith, reveals that some makers who had pictures accepted for PFA II again found their work adjudged fine art by the Special Jury; some achieved this honor for all three of their PFA entries, and still others for two.

Members of the Jury sitting in Mr. Dmitri's studio in New York, seven of whom served on last year's Special Trial Flight Jury, joined unanimously in applauding the

over-all quality and artistry of the show on which they passed judgment. The Special Jury again was chaired by Norris Harkness, past president of PSA. Veteran members were Mildred Baker, Associate Director, Newark Museum; Adolph Fassbender, Hon. PSA; Gillett Griffin, Curator of Graphic Arts, Princeton University; Una E. Johnson, Curator of Prints and Drawings, Brooklyn Museum; Harris K. Prior, Director, American Federation of Arts; Albert Reese, Kennedy Galleries. A new member of this year's panel was Joseph Costa, Chairman of the Board of the National Press Photographers Association, who declared the project to be one of the finest things that has ever happened to photography.

Pictures they nominated were transmitted immediately to the National Advisory Committee, where they will be shuffled with those nominated from other sources for the project's "high court" of outstanding authorities on fine art to view. The "high court" will determine which pictures are to hang in PFA III. Though this group may have made its decisions by the time this report is published, names of the makers are not usually made public until PFA III has its premiere. •

## MAKERS OF PICTURES NOMINATED BY PSA SPECIAL JURY

### Monochrome Prints

|   |   |   |
|---|---|---|
| Arnold S. Askin, New York, N. Y.              | 2 | Gertrude L. Pool, Palo Alto, Calif.               |
| Ed Willis Barnett, APSA, Birmingham, Ala.     | 1 | John Regensburg, Erlton, N. J.                    |
| Robert E. Boyse, Saginaw, Mich.               | 1 | Dr. Henry Sarason, New York, N. Y.                |
| Richard W. Bruggemann, Livingston, N. J.      | 1 | Susan Sherman, Brooklyn, N. Y.                    |
| Robert F. Downs, Summitt, N. J.               | 3 | Norman Smith, Oakwood, N. J.                      |
| James Y. Durham, Munster, Ind.                | 2 | James R. Stanford, APSA, Olympia, Wash.           |
| Arthur Ernst, New York, N. Y.                 | 1 | Joseph Stanley, White Plains, N. Y.               |
| Stanley Ferdum, San Lorenzo, Calif.           | 2 | Elmer Steiner, Burbank, Calif.                    |
| Sidney Fichtelberg, Bronx, N. Y.              | 1 | Morton P. Strauss, APSA, University Heights, Ohio |
| Eleanor B. Gilbert, Redondo Beach, Calif.     | 1 | George Uchida, Seattle, Wash.                     |
| Jack A. Goldsack, APSA, Great Neck, N. Y.     | 1 | Alvin B. Unruh, APSA, Wichita, Kans.              |
| Karl F. Heuser, Matawan, N. J.                | 1 | Thomas H. Uzzell, Stillwater, Okla.               |
| George Hoxie, Oxford, Ohio                    | 1 | William L. Van Allen, Bend, Ore.                  |
| Sydney Hut, APSA, New Rochelle, N. Y.         | 1 | Nemo Warr, Highland Park, Mich.                   |
| Edward J. Jacobs, APSA, San Francisco, Calif. | 1 | Robert C. Worth, Nutley, N. J.                    |
| Fred A. Jordan, Ontario, Calif.               | 1 | F. Mansfield Young, Boston, Mass.                 |
| Fritz Juras, Fontana, Calif.                  | 1 | George Zarlin, Forest Hills, N. Y.                |
| Scribner S. Kirk, Visalia, Calif.             | 1 |   |
| Leo Lerch, Englewood Cliffs, N. J.            | 3 |   |
| Otto Litzel, New York, N. Y.                  | 2 |   |
| William Mallas, APSA, West Orange, N. J.      | 1 |   |
| James Marshall, New York, N. Y.               | 1 |   |
| J. Curtis Mitchell, Chicago, Ill.             | 1 |   |
| Helen Nesbit, Youngstown, Ohio                | 1 |   |
| Edward A. Nusbaum, Richmond, Ind.             | 1 |   |
| William H. Parker, Corpus Christi, Tex.       | 1 |   |

### Color Prints

|  |   |  |
|--|---|--|
| Mel Goldman, Boston, Mass.               | 1 | Dr. S. D. Jouhar, Teddington, Middlesex, England |
| William Mallas, APSA, West Orange, N. J. | 1 | Carl Mansfield, FPSA, Steubenville, Ohio         |
| Albert Widder, APSA, Forest Hills, N. Y. | 1 | Gerri Mindell, New York, N. Y.                   |
| Rick Warner, Rochester, N. Y.            | 1 | George Uchida, Seattle, Wash.                    |
| Eileen Widder, APSA, Forest Hills, N. Y. | 1 | Rick Warner, Rochester, N. Y.                    |

### Color Slides

|  |   |  |
|--|---|--|
| Dr. Martin B. Yalisove, Wilmington, Del. | 1 | Paul Affelder, New York, N. Y.                 |
| Dr. Barbara Young, Baltimore, Md.        | 1 | Bert Barnes, Deerfield Beach, Fla.             |
|  | 1 | Lynwood Beaver, St. Cloud, Minn.               |
|  | 1 | Gertrude Cohn, Brooklyn, N. Y.                 |
|  | 2 | Ruth D. Coleman, Brooklyn, N. Y.               |
|  | 2 | Elizabeth Dilthey, New York, N. Y.             |
|  | 2 | Betty Dimond, New Rochelle, N. Y.              |
|  | 1 | William Elkin, Woodside, N. Y.                 |
|  | 3 | Lee Gresham, Jackson Heights, N. Y.            |
|  | 1 | Virginia Gresham, Jackson Heights, N. Y.       |
|  | 1 | W. J. Hagedorn, Cincinnati, Ohio               |
|  | 1 | Thomas Henion, Brooklyn, N. Y.                 |
|  | 3 | John J. Kiavit, Bronx, N. Y.                   |
|  | 2 | Sherman Landau, St. Louis, Mo.                 |
|  | 2 | Walter Lowitz, Chicago, Ill.                   |
|  |   | Mary Mallas, West Orange, N. J.                |
|  |   | Betty Moore, Pittsburgh, Pa.                   |
|  | 1 | Dr. Jerrold Peil, San Francisco, Calif.        |
|  | 1 | Rosalia M. Peth, Seattle, Wash.                |
|  | 1 | Betty Randall, San Francisco, Calif.           |
|  | 2 | Mona P. Russell, Medicine Hat, Alberta, Canada |
|  | 1 | Harry A. Sammond, Freeport, N. Y.              |
|  | 1 | Jeanne R. Silbert, New York, N. Y.             |
|  | 1 | Ken Sloop, Santa Ana, Calif.                   |
|  | 1 | Rev. W. George Thornton, Titusville, Pa.       |
|  | 1 | Mattie Vincent, Petaluma, Calif.               |
|  | 1 | Frances R. Wolfson, Bronx, N. Y.               |



Aerial view reveals how Miami Beach stands out from mainland. Such shots can be taken on helicopter flights.

#### YOU ARE INVITED

PSA Members will converge on Miami Beach for the 1961 Southeastern Regional Convention May 26, 27 and 28. Headquarters will be the luxurious, new Deauville Hotel, on the ocean at 67th St. For program details, see page 34.

Thatched roofs of beach huts lend grace to tropical scene at Nassau, capital of the Bahamas. An hour's flying time away, it is the target of a post-convention trip.



# MEET MIAMI

Florida's gold coast offers colorful picture settings for the camera traveler. Here are places to visit anytime, but especially during the Miami Regional

By NANCY HARNEY

ASK THE NEWCOMER about his first impression of Miami, and Miami Beach, and you can be sure he will say, "It's the color!" Mother Nature's monochromatic color schemes of the north become vibrant shades in this South Florida vacationland and these, combined with the pastels of its homes, hotels and buildings, result in an almost dazzling spectacle. Indeed, the visitor is apt to describe it as, "being suddenly transported into an Emerald City right out of the Land of Oz. Why, even your grass is greener!"

The grass is greener on Florida's gold coast—another reason why so many thousands of tourists from all corners of the globe arrive each year.

Of these, at least eight out of every

ten arrive with necks wreathed in some type of photographic equipment, from the simple pre-set camera to expensive imports with interchangeable lenses.

Photographers seeking spectacular sceneries, action, underwater and nature pictures, can find them almost anywhere in the Greater Miami area. Many, for example, may be found in city parks, such as Watson or Bayfront Park, both of which front on Biscayne Bay a few blocks from downtown Miami. Nearly every type of sub-tropical and tropical tree is represented in the planting of Bayfront Park which is also the home of famed Fishing Pier V where colorful commercial fishing boats mingle with elegant cruisers and yachts. Nearby, vacationers stroll and feed the pigeons, and on the Bay, sailboats sporting vari-colored sails weave in intricate patterns between the larger craft.

Watson Park, a part of the MacArthur Causeway (one of six which join Miami and Miami Beach) is the busy location of the Miami Yacht Club, sponsors of many sailing regattas, as well as heliport and blimp bases where aerially-inclined photographers may take an elevated look of Greater Miami. Here, too, cruise ships and freighters from foreign ports pass by, looking almost close enough to touch, on their way out to sea.

But perhaps the visitor is looking for a slice of the south sea islands. He can find it by crossing the Rickenbacker Causeway to Key Biscayne, where miles of sandy shoreline are edged by breezy palms. It is here, too, that the animals of Crandon Park Zoo may be seen, and snapped by cameras, against a Polynesian-like background.

Also on Rickenbacker Causeway is the Seaquarium, home of a wide variety of marine life, from the tiny, vivid tropical fish to porpoise, shark, barracuda and giant ray in the big tank. To photographers, probably the most impres-

sive feature of the Seaquarium is the attention devoted to color film requirements. At each of the small tanks, a button is provided. Push it for extra illumination to capture the little, bright fish on film.

The Seaquarium also contains the world's only shark channel where visitors can view huge schools of vicious shark at feeding time. In another outdoor area, performing porpoises put on amazing exhibitions of training, nipping cigarettes from the trainer's mouth, playing tag or leaping many feet into the air at the sound of a signal.

Continuing the search for color, probably the most brilliant a photographer can find is at the famed Parrot Jungle in Miami (see cover). A fast shutter will catch the glint of bright orange, blue, yellow and green as parrots, cockatoos and macaws fly free at this bird paradise. Against a setting of lush jungle-like gardens, with quiet lakes and pastel blossoms, the peacock, pheasant, spectacular Gouras and the spindly-legged, delicate flamingo strut proudly about, uncaged, in their natural habitat.

At a third Miami showplace, the intense colors of tropical verdure mingle kindly with soft shades of old Europe at the authentic Italian palazzo of Vizcaya, transplanted by the late James Deering to its current home in Miami, on Biscayne Bay. Of particular beauty on the estate are handsome formal gardens and fountains, a subterranean swimming pool with frescoed ceiling, shaded walkways, statuary, stately wrought iron gateways, the famous Peacock Bridge and sculptured stone breakwater in the form of a barge. Vizcaya's gardens are one of the finest locations for shooting black and white as well as color.

To step inside the palazzo is to walk

**Italian Palace** of Vizcaya, transplanted from Europe, is elegant picture setting for black-and-white and color.

into old-world Europe at its most elegant. Deering himself collected the art treasures housed there over a twenty-year period and more than a thousand artisans worked on the project for five years. Dignity and splendor of past centuries are reflected in the fine furnishings, in priceless gold fixtures, marble flooring and rare tapestries.

If the photographer visiting Miami is wise, he doesn't put aside his camera when the sun goes down. The lights of the two cities, and their reflections in the many waterways, should be preserved on film. Color, as well as black and white, will capture the magic at night, transferring the excitement and gaiety into prints and slides with real emotional impact.

Just across the Gulf Stream of the Atlantic, and only one hour's flying time away, is the continuation of Florida's color—Nassau, old-world capital of the Bahama Islands. The color of Nassau is pink, the pink of its buildings combined with deep green foliage against the aquamarine sea around it.

Photographers have a choice of pictures—the docks with ebony-skinned natives in colorful dress, weaving straw hats and baskets, hanging nets from island fishing boats, or the white-jacketed Nassau bobbies directing traffic on Bay Street, shopping mecca for English goods, native calypso bands, and quaint horse-drawn surreys "with the fringe on top."

The Bahama Islands are noted for their beautiful beaches, and Nassau is no exception. Its picturesque Paradise Beach, with white sands and thatched beach huts, is a Tahiti with a British accent.

Color is synonymous with Miami. The photographer who visits here can find it everywhere he looks. For him, it is a kaleidoscope to record on film.



**Porpoises** put on a show at the Seaquarium, which also has special tanks of bright tropical fish with lighting built up for taking color photographs.

By day, it is red hibiscus blossoms and marshmallow clouds on a French blue sky—by night, a fairyland of neon and graceful palms against a full moon. But day or night, winter or summer, Miami is the cameraman's paradise. There is only one warning to spoil this Utopia, and any photographer who has visited here will agree. Forget the film budget when you come—and remember that it's "pictures unlimited" in America's sun-drenched glamorland. •

**Parrot Jungle** offers many tropical birds in addition to parrots, all in a habitat lush with tropical foliage.



Your Invitation to the

# SOUTHEASTERN REGIONAL CONVENTION

DEAUVILLE HOTEL

MIAMI BEACH, FLORIDA

MAY 26, 27, 28

**H**OW DOES THIS recipe sound? Take several parts warm Miami sunshine. Stir in more than a dozen top-drawer programs by some of the brightest names in photography. Sprinkle with six outstanding field trips and top it all off with a trip to Nassau, capital of the British Bahamas! That's the recipe for the 1961 PSA Southeastern Regional Convention, surely one of the most tempting combinations to come along in many moons.

### Friday: Camera Tours Begin

You'll be able to register at the luxurious Deauville Hotel any time between 9 a.m. and 8 p.m. on Friday, May 26. The first picture-taking tour takes place Friday morning with a trip to that fabulous underwater world, the Seaquarium.

A whole series of outstanding programs follows a luncheon and greeting by Mel Greene, Convention Chairman. The first offering is "Reproductive, Interpretative, and Creative Color," by the much-honored Lorenzo Zakany, APSA, Hon. CFM, AFIAP, Hon. CFG., ARPS, EM and OGPH. Also on Friday, you'll be able to choose your fare from such offerings as "The Innocent Eye," a look at photography in communications by former *Life* picture editor, Wilson Hicks. George Merz, FPSA,

FACL, explains some short cuts in making slide and movie titles in "Titling Made Easy."

To help you unlock the door to better prints, John Rauch, APSA, presents "Three Keys to Better Pictures." After dinner plan to hear Billy Bacon, APSA, reveal the secrets of "The Care and Feeding of the Photographic Model." And before bed, join the gang on a night photographic tour of Miami Beach.

### Saturday: Now Hear These!

If you don't want to waste your life sleeping, you can be off to the famous outdoor Crandon Zoo for nature study at 7 a.m. Slug-a-beds may prefer to wait until 9:15, then watch the judging of the South Florida Camera Club Council contest, or choose from two fine programs, "Good Travel Filming" by Esther Cooke, APSA, or "Do's and Don'ts in Camera Club Operation" with U. S. Camera's Samuel Grierson, APSA. Later in the morning, Kodak's John Fish tells all about "Prints, the Modern Way," and entomologist Lewis Maxwell presents his nature program.

To keep you going until lunch, Ernest Humphrey, APSA, dispenses a "Tonic for Tired Movie Folk." After lunch, Bert Barnes will conduct a Ludolf Burkhardt session on the "Art

of Glass Photography." Mr. Burkhardt's props for glass photography will be set up and available for picture-taking during the convention.

At 1:30 there will be a Motion Picture Clinic conducted by Esther Cooke, Ernest Humphrey, Margaret Conneely, and Lucille Kiester, all APSAs, and Ed Feinberg. Sharing the 1:30 spot will be Lyall Cross, FPSA, with "Qualities of a Salon Print."

The audience will be invited to participate in an "Information Round Up," with a panel comprised of many of the speakers. After a fine dinner and the awarding of Council contest prizes, John Fish meets Frank Pallo, APSA, in their dramatic duel, "Battle of the Cameras."

### Sunday: For Taking Pictures

Filled with tips from the experts, you can go forth Sunday to photograph beautiful rare birds at Parrot Jungle. Or, if you prefer girls to birds, stay right at the hotel and shoot models inside and out with the help of Mike Serlick, president of the Miami Press Photographers Association.

The Convention closes officially at noon on Sunday. The rest of the time is yours to photograph Miami, Vizcaya, an ancient Italian palace set in a superb tropical setting—or to get ready for that marvelous post-convention trip to Nassau! See you there? Good!

### Meet Me in Miami!

If you haven't received a registration blank, write to Clell and Mary Brentlinger, 4330 N. E. 16th Terrace, Ft. Lauderdale, Florida.

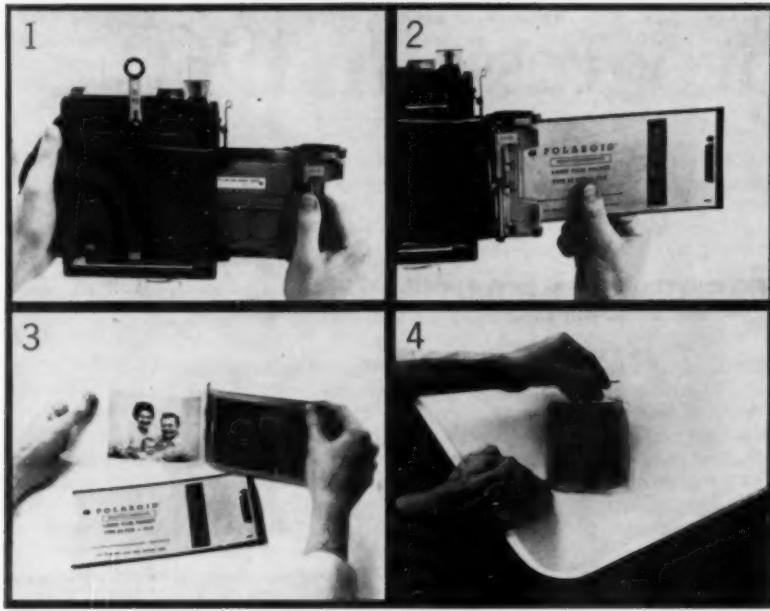
### This Month's Cover

Charlie Ebbets took this month's cover picture at the lily pond in Parrot Jungle, which will be visited on the Sunday field trip at the Miami Regional. We are grateful to William Scherr of Parrot Jungle for the use of the color printing plates with which the illustration was reproduced. He reports that the birds, inveterate hams when it comes to posing, are looking forward to the PSA camera outing.—ED.



**Miami** speakers and panelists include (from left): above, William Bacon, Bert Barnes, Margaret Conneely, Esther Cooke, Lyall Cross and Samuel Grierson; below, Wilson Hicks, Ernest Humphrey, Lucille Kiester, Lewis Maxwell, George Merz, Jose Zakany.





Procedure in handling Type 55 P/N: (1) Filmholder is inserted in any 4x5 camera; (2) Land film packet is slipped into holder. Its outer sleeve is withdrawn for exposure, then replaced. Development is started as packet is withdrawn between steel rollers of holder. (3) After 15 seconds the print and negative are stripped apart. Both air-dry in a few minutes. (4) A few hours or a day later, negative is readied by immersing it in simple fixing bath and normal rinsing procedure.

## POSITIVE-NEGATIVE FILM

Polaroid break-through results in a print produced on the spot, plus a permanent fine-grain negative that is easily prepared for conventional uses

By VINCENT L. STIBLER, APSA

Chairman, Photo-Journalism Division

**C**AN YOU IMAGINE a photographic process that will give a positive print and a fine-grain negative in 15 seconds, with no additional darkroom developing or fixing required? All of this is now possible with the announcement by Polaroid Corporation of a major breakthrough—a new 4x5 film packet known as Type 55 P/N.

On Feb. 16 your correspondent, representing the PSA JOURNAL, had the good fortune to attend a press preview of the new film in New York and came away from the meeting impressed with the thought that at last the press, industrial and commercial photographer who works with 4x5 equipment has something "working for him." The new material has important possibilities for the serious amateur, too.

Before leaving the scene of a fast-breaking news story the press photographer can shave minutes in getting his

picture into print by reviewing a positive, which can be used for making cuts, and still have a negative for subsequent prints and enlargements. Commercial and illustration photographers who now use Polaroid film to check on set-ups and lighting will be gratified to learn they can now have a negative (and a fine-grain one, too) which can be used for any number of extra copies or enlargements.

The photographer of evidence—police and legal, will welcome the new film for the freedom and peace of mind that will result from knowing before leaving the scene of a crime or incident that a suitable record has been made and that subsequent enlargements can be produced for presentation in court.

Industrial assignments, public relations, press and other types of similar photography will now become easier, particularly "on location." Before leav-

ing the scene, the photographer will know definitely from his proof print that he has what he wants or needs, plus a good quality negative. At the press preview pictures were taken of some of the guests, and before the meal was half over, a beautiful set of 14x17 prints were being circulated for critical appraisal. They were good!

Your correspondent has been experimenting with a sample kit of the film. Pictures were taken with floods, flash bulbs, electronic flash and daylight. Speed of the film was 64 (ASA daylight equivalent); 50 Tungsten. (Note: As of March 1, 1961, speed has been increased to 100 ASA equivalent).

For comparative purposes, the thickness of the film falls almost at the median point between the conventional film pack and cut film negative. Positive and negative are developed simultaneously in the packet in 15 seconds, the print is peeled off and the negative can be air-dried. The negative formed during the 15-second development of Type 55P/N is fully developed and "fixed" when separated from the positive. It is no longer light-sensitive.

After being air-dried, it can be reinserted in the packet for safe transportation back to the lab, hotel room, home kitchen, or what-have-you. To ready it for subsequent use, it is immersed in a single bath which (1) bleaches and removes the anti-halation dye, (2) hardens the emulsion, and (3) removes the developer reagent layer. This bath is a standard lab formula, identified as Kodak Acid Hardener Stock Solution F-1a. The stock solution is diluted 1:1 with water and used at room temperature below 80 degrees F. Approximately 40 negatives can be handled in one gallon of the diluted bath.



Class B panchromatic characteristics of Type 55 P/N make it applicable to wide variety of uses. Portrait is of Barbara Jean, the author's daughter.

# Photoprogress in 1960

Photography's capabilities were extended on many fronts as new equipment, materials and techniques were developed to fill the needs of the opening Decade of the Sixties

By GEORGE T. EATON, FPSA

Kodak Research Laboratories

THE FIRST YEAR of this decade proved to be, in some respects, just as exciting and vigorous for photography as the previous decade. Many of the technological advances effected in recent years have made photography more "appealing" to the consumer. The scientific and technological applications of photography have required many new products including chemicals, sensitized materials, and equipment. Automation, simplification, and convenience are paramount considerations.

The rapid pace of technology and some 450 manufacturers of photographic products in the United States have been major factors in the commercial success of photography. The United States Department of Commerce predicted continued growth during 1960 both industrially and for personal use with an expected increase of 8.3 percent over 1959 to reach 2.3 billion dollars.

United States exports for 1959 increased for the seventh consecutive year up to 62.1 million dollars while imports, primarily from West Germany and Japan, increased 30 percent in 1959 over 1958 to 53.1 million dollars. In general, the industry value has been growing at the rate of 12.5 percent per year which is almost twice as fast as the gross national product.

## Still Photography

About 270 new miniature and roll film cameras for the amateur and professional were introduced during 1960. Most of these and advanced models for 1961 were shown at the Photokina Exposition in September. It was reported that there were no startling or striking new innovations in camera design even though 550 firms from 17 countries participated. Most of the new cameras are compared in the December 1960 issue of *Modern Photography*.

Two potentially significant developments may lead to complete camera automation—the new Agfa Optima Camera equipped with a new Compur-Werke shutter, and the Gauthier Protomat Shutter. The new systems have a required built-in exposure meter in the camera and provide automatic adjustment of shutter speeds and lens openings. The Graflex 1000 shutter was said to be the fastest between-the-lens shutter for 4x5 cameras, providing exposures of 1/1000 second at full aperture. The Asahi SpoMatic camera is said to incorporate an exposure meter based on a cadmium sulfide light-sensitive unit to provide exposures from 1 to 1/2000 second. The new Canonflex R2000 also has shutter speeds to 1/2000 second.

In addition to the Zeiss Ikon Contarex, the Minolta SR-1, The Miranda "C," the Agfa Optima, and other fully automatic cameras the Eastman Kodak Company introduced the Kodak Retina Automatic III camera and the Kodak

Motormatic 35 camera, said to be the "most automatic of the automaties."

Automated roll film cameras were more prominent including the Optika IIa, Kalimar, Bronica, Exakta 66, Graflex Super D, and the Hasselblad 500C.

The popular Polaroid 60-second picture process was modified chemically to produce pictures in 10 seconds. The Polaroid Model 900 Electric Eye Camera can handle film speeds from 50 to 6000 through a range of 12 EV numbers. A microeye 1/100 the size of the average photocell is said to have greater light sensitivity.

Improvements and modifications were noted in new models of ultraminiature cameras: the Mec-16SB with a photocell behind the lens and the Minolta 16-II with a four element 22mm f/2.8 Rokkor lens and five shutter speeds to 1/500 second. The smallest camera in the world is claimed by Dietrich Cura of Germany. It is a half inch across and built into a ring. Four pictures can be taken on a disc of film about the size of a finger-nail.

The Dutch Hoca 35 Panoramic Cupola Camera provides a 355° view by a single exposure. A cylindrical diaphragm shutter exposes simultaneously the whole film wound round a ring-shaped unit at shutter speeds of 1/100, 1/200, or 1/400 second.

There was some evidence of a trend toward half-frame cameras, i.e. 18x24mm. The Olympus Pan, Dejur-Petri Compact and Penti cameras represent the simple cameras with moderate speed lenses and a limited range of shutter speeds.

There were no significant design advances in projectors during 1960. However, the Automatic Universal Rollei projector is designed to handle 2 1/4 x 2 1/4, 35mm or super slides, intermixed if necessary. The Kodak Projection Zoom Lens, 3 1/2 to 6 1/2 inch, f/3.5 was introduced for Cavalcade Projectors to cover big and small home screens and big lecture-hall screens at the longer projection ranges. Bell & Howell also introduced a zoom lens slide projector.

## Motion Picture Photography

The Longines-Witnauer Camera Division introduced at least four electric drive 8mm motion picture cameras. The Cine-Twin Electric Eye is a combination camera-projector equipped with an f/1.8 Electric eye lens for automatic exposure control, a TV type Zoomfinder to show exact field of view, and a battery-operated camera drive. The Leitz Leicina is an all-electric through-lens focusing 8mm camera. Agfa announced its fully automatic 8mm Movex Reflex equipped with a Schneider Variogon f/1.8 zoom lens with variable focus range from 7.5 to 37.5mm. The Eastman Kodak Company also marketed the Kodak Zoom 8 Camera, Model 2 equipped with an automatic f/1.9 zoom lens and the Kodak Zoom 8 Reflex Camera with automatic exposure control; an f/1.9 zoom lens, 9-25mm; and through-the-lens reflex viewing.

George Eaton's review of photographic progress was prepared for The American Annual and is reprinted here with permission of its editors.

The Kodak Sound 8 Projector incorporates a complete system for recording and playing back magnetic sound on 8mm film and is said to be a major breakthrough in 8mm sound projector manufacture. Zoom lenses for 8mm projectors became available.

Several new and improved models of 16mm motion picture cameras and projectors were marketed incorporating the new automation features. A new miniature 16mm camera was announced by the Traid Corporation. Weighing only 2½ lbs. and using 50-foot spools of film, it is equipped with a variable shutter, magazine heater, and interchangeable magazines. The camera can be obtained with any single speed of 16, 64, or 100 frames per second. Bach-Auricon, Inc. introduced a light-weight 16mm Pro-600 Special, Model CM-77, all-transistorized sound-on-film camera with a film capacity of 100 or 400 feet.

A novel 70mm Panoramic Camera 501 designed by the Perkin-Elmer Corporation for aerial reconnaissance provides pictures said to have unusually high definition with each picture covering a continuous strip extending completely to the horizon on either side and providing an instantaneous field-of-view 42° wide.

Several techniques of interest in both industrial and professional motion picture work include: the Bauer U2 Projector designed for use in all systems of 35mm projection and also for the Todd-AO 70mm system; optical printing of liquid-coated negatives at Technicolor which has essentially eliminated surface abrasion defects and the need for lacquer coatings and diffuse printer optics; and the automatic control of lighting effects in motion picture and television studios by a punched-card programming control system.

The Russians have described a circular cinema theater called Kinopanorama system which is similar to the Walt Disney Studio's American Circarama of 1955. Both systems are based on synchronized projection of a picture by eleven projectors on a 360° screen divided into eleven segments.

Smell-O-Vision represents a significant achievement in the fields of color cinematography, color printing, sound recording, and the projection of a series of odors precisely synchronized to and complementing the action of the film. An 8-channel Todd-Belock sound system covers a 360° area and is said to provide the widest frequency range ever reproduced in a theater. Thirty different odors are individually projected at each separate seat on signal triggered from the picture's sound track.

#### Lenses

Rare earth high-refraction optical glasses are very important in the design of photographic lenses of high quality, good color correction and improved resolving power. Rare earth glass has been used in all United States satellite tracking cameras, and in construction of the world's largest known "bubble chamber" for detecting nuclear particles at the Lawrence Radiation Laboratory of the University of California.

In 1960 Leitz announced a 35mm f/1.4 Summilux lens for Leica and Zeiss a 58mm f/1.4 Planar for the Contarex camera. The Canon 50mm f/0.95 lens was said to be more sensitive than the human eye.

A series of new telephoto lenses coupled internally to the camera with automatic release was announced by Agof Schacht Lens Corporation including the Travenar f/3.5 135mm lens. The following fast Kinoptik telephoto lenses were available: 210mm f/2.8, 300mm f/3.5, and 500mm f/5.6. The Traid Corporation announced a series of Pantel telephoto lenses ranging from 4 to 24 inches for use on 16mm, 35mm, and 70mm cameras. Carl Zeiss described a monocular attachment for the Contaflex camera that converts the camera's 50mm Tessar to 400mm with a maximum aperture of f/16—an eight times magnification. Steinheil also offers binocular and similar monocular attachments.

Rodenstock Optical Works produced a tele attachment, "Entelon," for 8mm movie camera lenses that triples the effective focal length and the magnification of the resulting picture image.

#### Flash

More transistorized electronic flash units with a monitoring circuit were introduced and also smaller units because of advances in capacitor and battery design as well as in reflector and flashtube construction. Included are the Ultrablitz Meteor II, the Mecablitz Flash Units 102 and 103, and the Ultrablitz Monojet Flash which features a permanently sealed-in nickel-cadmium battery. The Braun Hobby F60 is said to have a miniaturized duplicate of the electronic flash circuit which detects temperature changes and automatically adjusts the main circuit to provide uniform operation. The Braun Hobby F60 Pocket-Pak contains a fully transistorized miniature unit utilizing a flat-wound high voltage capacitor and a miniature nickel-cadmium rechargeable battery. The Megalume 2 and Sun-Lite Hi-Pro electronic flash units are 200 and 150 watt-second units respectively with a recycling time of 6 seconds.

An electronic flash unit for high-speed photography was introduced by Beckman & Whitley, Inc. having a capacity of 1200 watt seconds. The single flash can be controlled to correspond with the writing rate of the camera. The waveform of the light pulse is said to be square to provide even illumination on all frames. Magnesium, first used for artificial lighting in 1856, now serves as a new light source in flashlamps for sequence and high-speed photography.

Sylvania described a new development in light sources for motion pictures—the Sylvania Sun Gun rated at 650 watts compared to 1200 watts for four R-30 floodlamps, which employs a quartz-iodine lamp.

#### Photographic Sensitized Materials

In April 1960 a new American Standard method for determining the speed of photographic negative materials (monochrome, continuous tone) was approved. This standard constitutes a basic revision in American Standard PH2.5-1954, which it replaces. The most significant features of the revision consist of a new sensitometric criterion for measuring speed, a reduction in the safety factor associated with the speed number, and an optional set of speed values expressed on a logarithmic scale. The sensitometric criterion effects a logical compromise between the fractional gradient method of the previous American Standard and the fixed density method of comparable national standards of other countries. By reducing the safety factor, the camera exposure resulting from the use of the new speed number in conjunction with exposure meters will, on the average, be only slightly greater than the minimum required to produce a negative capable of yielding a print of excellent quality. The logarithmic scale of speed values forms an essential part of an additive system for expressing the parameters of the camera exposure equation. This system is compatible with and is, in fact, designed to accommodate the Exposure Value scale which is used for marking coupled shutters and lens apertures.

New emulsion technology has been responsible for medium and high speed negative films having finer grain and better definition without any loss in speed. An improved 35mm Ilford FP3 Film with an exposure index of 64 daylight and Kodak Tri-X Pan Film (Improved Type) with an exposure index of 200 daylight, tungsten 160 are typical. Kodak also announced a new high speed negative motion picture film—Eastman Double-X Panchromatic Negative Film, Types 5222 (35mm) and 7222 (16mm) having speed ratings of daylight 250 and tungsten 200 and said to give more than twice the speed of Eastman Plus-X Panchromatic Negative film with no significant grain increase.

The new Polaroid 10-second prints are obtained with Type 47 (3000-speed) film which is said to have 50 to 100 percent greater resolving power to produce higher quality photographs.

Several new color products were marketed for a variety of applications including Ansco's new Super Anscochrome 6500 sheet film with an exposure index of 100 and balanced for electronic flash; Anscochrome Duplicating Film Type 544 for making duplicates of positive color transparencies; Kodak Ektachrome ER Film, Daylight Type (EI 160) and Type B (EI 125) and Kodak Ektachrome Reversal Print Film Types 5386 and 7386 for available light photography and in missile photography. The two camera films and the print film can be processed in the same machine with the same solutions.

Perutz C-18 and Adox C-18 daylight reversal color films were released in Germany. The Perutz film is said to be twice the speed of the Adox product and to have a greater density range. The Dynacolor Corporation introduced their 8- and 35mm color films Dynachrome—a daylight type reversal film with an exposure index of 10.

### Photographic Processing

The improvement of simple, automatic processing of photographic materials is receiving increasingly greater attention. Equally important is the need for immediate observation of the developed image. Consequently extensive research and development programs are in progress to devise "processing systems" based on the compatibility of the processing equipment, the sensitive material and the processing chemistry.

Several unique systems have been described in the literature and several more were reported during the Rapid Processing Symposium held by the Society of Photographic Scientists and Engineers in Washington, D. C. Photomechanisms, Inc. described a method using a porous applicator which forms a stable meniscus over the moving film during processing steps to yield high quality processing with an assortment of chemicals and emulsions. The Aeromatic Division of the Ford Motor Company outlined a 5-second process utilizing small volumes of solution. Chicago Aerial Industries, Inc. designed an inflight processing magazine for the KA-30 Aerial Camera based on the use of a monobath-containing web. Specialties, Inc. demonstrated projection of a processed image within 60 seconds using a mechanical technique for application of developer and fixer or of a monobath. The solution was applied to the emulsion by sandwiching it with a paper web (Raproroll) saturated with the processing solution.

Other processing machines and systems were introduced. The Geotechnical Corp. described the Developorder, a 16mm film recorder and viewer for use with either cathode ray or galvanometer recording devices. Murratics, Inc. offered equipment for completely automatic processing of color film and paper. A roller-transport processor and dryer for use with a variety of sensitized products and patterned somewhat after the M3 X-Omat Processor for X-ray films was announced by the Eastman Kodak Company. A compact sheet film processor for X-ray films was announced by the Pako Corporation that produces dry radiographs in about 7 minutes.

Several new processing chemical solutions were described and marketed including a concentrated liquid developer diluted 1:11 for use and containing 50 ml. of isopropanol per liter of concentrate; the Plymouth Products Co. TEC or Thin Emulsion Compensating Developer reported to give the highest possible resolution with thin emulsion films in much shorter time; and Kodak Microdol-X said to provide higher acutance or sharpness, little or no sludging, no dichroic stain, no loss in speed with relatively short processing times. VHD—very high definition was described as a

one-shot compensating developer by the Brandywine Photo Chemical Co. Kodak Hi-Matic Stop Bath and Hi-Matic Fixer were designed to step up the processing rates of black-and-white papers by about 50 percent in continuous paper processors equipped with a continuous replenishment system.

Monobath processing represents a simplification in processing. Cormac Unibaths for paper and for microfilm processing were introduced. Ilford, in England, announced "Monophen" and Mirad Photographics Pty. Ltd. in Australia announced "Monosol" both monobaths for film processing. Studies of the mechanism of monobath processing have provided a better understanding of some of the factors involved and should lead to more efficient single solution processing.

Another approach to simplified processing is to incorporate some or all of the processing chemicals in the photographic emulsion. Rudolph Hell in Kiel, Germany, has introduced a facsimile system for wire transmission of photographs that provides a processed print in 25 seconds on Telerapide paper which has a silver bromide emulsion containing the developer. A silver sensitized recording paper, demonstrated by the Eastman Kodak Co. required only heat to activate the incorporated developer with the chemical reactions being dependent upon steam formed from the water in the paper support.

Technical Operations, Inc. used a special film for camera exposure which was processed by placing a sheet of polymer-coated paper in contact with the negative and then separated from it after heating the sandwich at an appropriate temperature. No liquid chemicals were involved.

Martin Ostergaard, Jr. claims a ten-fold increase in emulsion speed stating that ultrasonics provides agitation without surface oxidation resulting in denser negatives and finer grain.

More convenient handling and more rapid image access may be obtained in some applications with non-silver systems like xerography and the 3M Thermofax Process. Some new systems were described in 1960. A new non-photographic recording method (TPR) was described by the General Electric Co. that requires only several milliseconds for completion of the reactions involved.

### Documentary and Industrial Photography

In a facsimile-mail system being tested by the Post Office, letters will be opened automatically, electronically scanned and transmitted in less than a second, reproduced photographically, placed in envelopes, and delivered by special messenger. Although emphasis on security and space savings is still maintained in microfilming, the active integration of engineering documentation into the working plan of industry has become significant. The armed services have established the EDMS program—Engineering Data Microreproduction System which states contract requirements for acquiring and preparing the engineering data required for the logistical functions of the military agencies. The United States Air Force has developed a new high speed automatic camera system for microfilming more than five million drawings at 1200 frames per hour compared to 110 by manual methods.

Keuffel & Esser Co. have introduced their Micro-Master 105/35mm camera-projector and their Kecofax 105/35mm projector-printer which delivers electrostatic prints in 40 seconds without wet processing. Datagraphic Systems, Inc. announced the X-1A 35mm planetary camera for copying originals up to 9x14 inches in size and the RC-77 Micro-Film Reader for use with all types of unitized microfilm card systems providing 15X magnification.

In the photocopying field the Copease Corp. introduced their Crusader model single-step diffusion transfer machine which will handle copy up to 8½ inches in width and any

length since the positive paper (or receiver) is contained in roll form within the unit. The new Hunter Royal Scot copying machine has an exposure speed of 70 inches per minute and a development speed of 56 inches per minute.

Some interesting new cameras for documentary and industrial work include the W. A. Brown Mfg. Co. "Escort," a new 11 x 14 horizontal camera for the users of small offset plates; the R. W. Burrowdale Co. 10-ton, 44-ft. overhead precision camera for making large templates, photographic cutting guides, aerial photographs, maps and drawings; the Graflex, Inc. Identifax Camera for making black-and-white or color photographs for identification purposes by taking a simultaneous picture of the applicant and the data form; and the Regiscope Corporation of America "Electra" dual lens camera for identification purposes. Reflectone Electronics, Inc. designed a robot bank teller, a device that makes two photographs within 30 seconds as records of bank deposits being made—one is a bank record, the other a customer receipt.

A unique non-perspective camera was built by the photographic department of Procter & Gamble for making photodrawings of scale models to provide good orthographic pictures that permit dimensions for plant construction to be read directly from the photograph.

A high precision template and production method is used by the Sun Shipbuilding and Dry Dock Co. as one step in the more efficient building of ships. Original drawings are made on dimensionally stable materials to 1/10 scale with lines 0.4mm wide, then photographed very accurately at 1/10 scale or 1/100 the size of the original drawing using an exposure of 1/500 sec. with electronic flash. A pencil point beam of light from a photocell is used to follow the lines in the photographic image and to direct a flame cutter which cuts the pattern in a 10x40-foot steel plate.

Some new and improved light-sensitive materials were announced during the year including the use of Estar film base by the Eastman Kodak Company in their graphic arts and photoreproduction products. Ansco announced their new dimensionally stable film base material called Plestar, formulated from a polycarbonate and used initially in graphic arts products. Du Pont announced Cronaflex Drafting Film, reported to lie flat, accept pencil impressions, erase without smearing, and hold its size. Gevaert marketed Gevacopy Rapid Aluminum Offset Plates that can be prepared in less than 1 minute for offset duplication. The new Kodak Translucent Plate, Type 3, provides greater visual contrast, more light diffusion, and less surface reflectance than the former product.

### Scientific and Applied Photography

Cosmic rays are being studied at 120,000 feet above the earth's surface in order to capture primary particles before they have collided with particles in the earth's atmosphere. The international project, utilizing 25 research institutions, involves three quarters of a ton of special Ilford G5 nuclear emulsion raised by balloon in 500-layer stacks. After exposure and recovery the emulsion will be divided into 16,000 pieces, each of which will be examined microscopically during the next two years to determine from particle interactions within the emulsion more about the physical laws in space. Prof. Marcel Schein of the University of Chicago is directing the project under a National Science Foundation grant of \$625,000.

Stress analysis engineers at United Aircraft used color film and color prints to compute the stress distribution of parts under test. A resin-type lacquer is sprayed on the part, allowed to dry 24 hours, and the cracks formed on "loading," which form perpendicular to the strain in the surface of the metal, are photographed. The stress-strain relationship is calculated using appropriate calibration strips.

The National Bureau of Standards has reported that massive doses of x- and y-radiation can be measured using unprocessed commercial film. The range of useful measurement is increased from  $10^{-2}$  to  $10^4$  roentgens to  $10^8$  roentgens. Radiation measurement in this range is important in studying radiation-induced changes in materials such as foodstuffs.

Dr. A. T. Ellis, California Institute of Technology, designed a new ultra high speed camera to photograph gas bubbles appearing in turbulent fluids. By combining optical, electronic, and mechanical principles he built the camera to take from 480 to 1,600,000 pictures per second on 35mm film in black-and-white or color. Events of 1 second can be stretched into 28 hours.

Medical doctors have taken color movies of the human stomach by shooting through a Gastroscope with an 8mm movie camera at 8 frames per second utilizing a specially designed movie light and high-speed Ektachrome Film. The individual molecules of antibodies in the human body have been photographed, for the first time, with an electron microscope at the Massachusetts Institute of Technology.

The first really successful photographs of the zodiacal light were taken in the Bolivian Andes at an altitude of 17,100 feet with a 5-inch focal length lens at f/1.8 at exposure times of about 10 minutes. The Zodiacal light is the cone of light standing over the western horizon at the end of evening twilight, and over the eastern horizon before morning twilight, and is extremely difficult to photograph.

The popular belief that raindrops are pear-shaped has been disproved by General Electric Co. scientists using a special multiple-exposure camera that gave many hundreds of rapid successive exposures on one negative providing a clear indication of the behavior of the drops in falling. Raindrops may assume practically any shape except a pear-drop.

Many new high speed cameras and their applications have been described in the technical literature. Cornell Aeronautical Laboratory has developed a multispark light source which can produce high-intensity light of 0.1 microsecond duration for any preset time interval of 10 microseconds or more. Its use may be in studies of vibration, ballistics, flutter, and motion of bodies in a confined space. A flash unit that can be pulsed every 1/100,000th of a second provides a series of separate pictures on a single sheet of film of a bullet passing the camera lens according to Dr. Harold E. Edgerton. The new model KSC-57 Kerr Cell Camera produced by Electro Optical Instruments, Inc. is said to be the fastest high-resolution photographic instrumentation system and to be capable of exposures of 5 billionths of a second. This camera has been used to record detonations of explosives at Picatinny Arsenal. With an exposure of 5 billionths of a second, shock waves traveling at 18,000 miles per hour have been photographed.

The Camera Equipment Company announced the Wadell High-Speed Camera having a range of 3 to 10,000 pictures per second depending on the camera model and motor combination. Beckman and Whitley Dynafax Framing Camera, Model 326, features an octagonal rotating prism with speeds up to 100,000 rpm. At top speed exposures are 39 microseconds apart with shutter speeds between 1 and 5 microseconds.

Other cameras for data recording include: The Benson-Lehner HS70A Photographic Recorder with  $2\frac{1}{2} \times 2\frac{1}{2}$  in. format and frame rates up to 80 frames per second; the Benson-Lehner WF-35-1 Wide Frame Strike Camera with a  $1'' \times 3''$  format on 35mm film, and either 10 or 20 frames per second; and the Canadian Applied Research Limited Type T232 Mark 7 Instrumentation Camera for automatic recording on 35mm film with a focal-plane shutter speed of 1/100 second and picture frequencies from 3 frames per second.

The South Australia Weapons Research Establishment designed a fuse-operated single-shot camera 1½ inches in diameter and 1.2 inches long in which disk-shaped film is exposed in 0.3 millisecond at f/8.0. Detroit Diesel designed a unique "liner camera" based on the principle of the pin-hole camera, that gives distortion-free pictures of the inside of a cylinder in its true condition.

Photomechanisms, Inc. recently announced their Model 225 Camera for X-ray motion pictures of human organs and functions. Frame speeds at rates of 7½, 15, 30, and 60 per second are available. The dosage of x-radiation is limited only to the periods of frame sequence. Convair is detecting faulty parts in space age missiles by using a three dimensional study of X-ray films. The radiography of girth welds which encircle a pipe, tube, or cylinder, is accomplished at Boeing Airplane Company by placing the welded part on a spinning table so that the weld passes in front of the lens of an X-ray camera.

Fairchild has developed an aerial camera for high altitude reconnaissance capable of detecting objects only two feet high from an altitude of 100,000 feet and at speeds in excess of Mach 2.

The scientific uses of photography in space exploration are numerous but can be divided into two categories—those in which the film is recovered and those in which recovery is not possible. Dr. Johnston, Lockheed Missile and Space Division, has discussed four scientific requirements for performance of the task in space: (1) solar ultraviolet spectroscopy and solar Lyman alpha photography used beyond the earth's atmosphere to utilize a spectral region in which the earth's atmosphere is opaque; (2) to get far enough above the earth's surface to obtain a good overall look at meteorological conditions; (3) far enough beyond earth's

atmosphere to obtain sharper pictures of celestial objects with an aim of a resolution of one part in a million which would just permit the resolution of objects 100 miles across on the surface of the sun; and (4) to obtain more highly resolved pictures by close approach to the object rather than by larger aperture systems, e.g. space probes which approach the moon and planets to obtain fairly close-up pictures.

The first weather-eye satellite, Tiros I, was successfully launched by the United States containing two cameras that photographed the earth and its cloud cover, televising the images to earth. The Russian Lunik III launched late in 1959 contained cameras that photographed the back side of the moon for the first time. The United States successfully launched the giant balloon "Echo" which continues to send information to earth. Possibly in preparation for use in spy-in-the-sky satellites, a special high definition film made by Eastman Kodak is capable of recording ground detail 246,000:1 through a 42-inch lens at 175 miles. These conditions were simulated by using a 15mm lens at 13,000 feet. However, it has also been stated that technological advances in terrestrial reconnaissance will depend primarily on improvements in the capability to record recognizably low contrast detail.

A new technique for topographical measurement of the moon's surface has been developed for the USAF Lunar Exploration Program.

The most distant celestial object yet photographed by astronomers was recorded this year via the 200-inch telescope at Palomar Observatory. A 2-hour exposure recorded the object estimated to be six billion light years into space and also showed the object to be travelling away from earth at approximately 90,000 miles per second. •

## COLOR SLIDE, Quo Vadis? (continued from page 16)

hinges and achieved results unsurpassed today. Of course, most of the great photographers of the past were not using their cameras with judges in mind.

Where do the judges come in? During an international judging they must view 2,000-4,000 slides, usually in one day. Each slide is on the screen for only a few seconds, so impact is of prime importance. A bottle cap blown up as big as a house and streaked with green and purple light can easily beat a quiet landscape in a five-second bout for attention.

So a hundred exhibitors go after bottle caps with longer and longer lenses and sillier and sillier light. They are motivated by what they think the judges will take. Hence the constraining, the narrowing effect of camera club contests and color slide internationals on the work of the amateur. It results in a kind of intellectual and artistic inbreeding. I teach you—you teach Joe—Joe teaches Frank—and then Frank tells me what he thinks.

Seldom do we get the views of outsiders. Seldom or never are we willing to have our internationals judged by three outsiders unfamiliar with camera club activity. I mean *three* outsiders, not just one whose vote merely offsets the score of some pictorialist with the

result that all slides tend to come up with an average score. We would complain loudly about the selections of such outsiders because the winners would not coincide with our selections, because their technique might be faulty. This again recalls Miss Abbott, who speaks of those "whose splendid rhetoric rings out, as through an amplifier, who yet say nothing. . . ."

What can be done, if anything, to broaden the artistic and intellectual horizons of the color slide worker? Here are but a few of many possible suggestions:

(1) Tear down the camera club's ivory tower. Invite press and commercial photographers, as well as representatives of the other arts, to give us the benefit of their thinking and experience. A visit to an exhibition of the winners of the New York Press Photographers Association competition could be a rewarding if not humbling experience for many self-satisfied "star" exhibitors. Color slide workers can learn from their colleagues in the PSA Pictorial Division. Some color slide photographers might go back and look at their own prints of a decade or two ago.

(2) Provide incentives by offering medals and ribbons in regular (not "special") club competitions as well as

in internationals for the best slides depicting some phase of contemporary life. Give an extra point in the regular monthly competitions for slides that win and meet the extra requirement.

(3) De-emphasize technique for its own sake—the splendid rhetoric that says nothing. We can spot the empty windbag on the speakers' platform. Why are we so impressed by empty photo-technique? Because we are the speaker? Judges should stop discarding slides because of a speck in the upper left-hand corner and should stop giving ribbons to slides that have no technical errors but which have no positive virtues. The same judges would not honor a literary composition simply because it had no spelling mistakes.

(4) Explore fully the use of the present and forthcoming fast color films and provide amateurs with full information relative to their best use for life photography.

(5) Find some way of working with the public authorities to give the serious amateur photographer a better status that will protect him from arrest for photographing persons, places and things along the main drag or off the beaten path.

(6) Print more articles like Mrs. Wohltman's that tell how to get the pictures on location. •

# CINE SECTION

## Fast Kodachrome Is Here

Motion Picture Division experts take a careful look at the new color film and find it good

By ED. KENTERA

Motion Picture Editor

**I**N RECENT WEEKS several members of the motion picture division have been assisting this department in conducting tests of the new, speeded up Kodachrome II film. These tests have been most exciting, and the results of the staff findings follow in this report. The report is based on the unbiased analysis of all filmmakers participating.

Not since Eastman Kodak company began marketing Kodachrome film in the early thirties has such a marked change occurred in this popular film. Since its beginning, only one other major change has taken place, and that was when selective Kodachrome (Kodachrome as we've known it until now) was chosen by Kodak as the standard formula for their color film. This early change took place sometime during 1937. This improvement of the product has remained with the photographer until now—twenty-four years of a color film which has produced most satisfactory results!

Color films with high exposure indexes have appeared on the market from time to time. Frequently these have proven most satisfactory and have provided the photographer with the means for capturing many previously unattainable color photographs. Each previous attempt at a faster color film brought with it, however, in varying degrees, objectionable graininess. In many instances this has been most noticeable. Grain is particularly visible through the medium of motion pictures. The constant changing of picture frames also results in the change of grain particle patterns from frame to frame. In films containing much grain the grain image may be seen "working" on the screen.

Color film research has ever been aimed at increasing the exposure index while at the same time reducing "grain content." Now it appears that such re-

the new Type A film outdoors. This is the same conversion filter now being used with regular Kodachrome. Skylight filters may also be used as at present.

Although Kodachrome II will be available in both Daylight and Type A for the 8 and 16mm filer, the 35mm slide maker will have to be satisfied with the Daylight type only for the time being. All Kodachrome II film will be in short supply for a number of months. Packaging remains the same and the new film may be identified by a blue oval imprinted with the wording—"IMPROVED: HIGHER SPEED."

Results of the tests conducted by this department showed even less grain than in the former Kodachrome. This feature proved most interesting particularly in the 8mm size. Quality of definition in the 8mm was, in certain respects, comparable to 16mm. Users of both film sizes will notice at once the "snap and greater sharpness" of their pictures.

The following list indicates in brief the more important changes noted in the new film.

- 1: Vastly improved color saturation.
- 2: Near perfect rendition of flesh tones.
- 3: Truer whites.
- 4: Greater detail in shadow areas.



**Close-ups** reveal so much detail that 8mm shots can be compared with 16.



**Flowers** appear crisp, with natural colors and improved hues of green.



**Flesh tones** are natural. Gay colors of clothing come out strong, clear.



**White swans** on snow appear white; shadows contain less blue than usual.

- 5: Near perfect rendition of green, a heretofore difficult color.
- 6: Truer blues in sky scenes.
- 7: Minimized grain structure.
- 8: Increased exposure latitude.

The test films were exposed in New Jersey, Florida, California and Utah. We observed footage shot in temperatures ranging from sub-zero to the somewhat milder climates of Florida and California. The results were the same—a true fidelity of color.

From New Jersey came scenes of white swans on crystal clear snow; the separation of one white object from the other was true and sharp. The vast expanse of white recorded as a true white, free from the expected blue cast prevalent in most color film. Shadow detail, too, appeared in a more natural state rather than in "bluish" tones.

Our reporter in Florida provided us with scenes of sky, water and buildings recorded in most natural color. The views of winter sunbathers, this is only possible in Florida, proved the value of Kodachrome II as a true medium for recording natural flesh tones.

Scenes recorded in Salt Lake City provided a study of filming in open shade. Such scenes gave a fair account of flesh tones in shadowed areas. Other colors too, remained most natural despite the lack of direct sunlight. Colorful clothing appeared brighter and seemed to contain a greater saturation of all the many hues available in wearing apparel.

From California we received concrete evidence that the sun does not always shine. Scenes made during rainy weather proved the film's ability to record more faithfully under adverse conditions. We were taken by surprise too, when we learned that the local super markets with their engineered lighting could be reproduced acceptably via this new color medium. Our reporter insists that the only preparation for such cinematography was to open up his lens—f/1.9 and f/2.2 being adequate. Imagine the new roads that are now opened for the photographing of indoor sporting events!

One of our testing reporters actually recorded scenes from his color television set. Shot at 8 frames per second at f/1.9, the colors appeared most natural and no loss of definition was discernible. This same film also contained some of the most realistic color views of fruit we have ever seen. It appears as though the only requisite for good color photography remains in the proper positioning of the light source. We also observed in this same 16mm reel a combination of daylight and blue photoflood illumination. The results were far above average, and here again we're promised a new means of simpler

lighting for our indoor pictures.

San Francisco's fabulous fisherman's wharf was shown to us in a most flattering version, and previous efforts to capture the color of this favorite spot were truly outdone. Here again, the pure white of the fishing craft at rest was truly reproduced. The absence of blue in the whites is most noticeable and promises to make the new film a favorite.

Because of certain changes required in film manufacture the retail price of Kodachrome II will be slightly higher than the regular Kodachrome. Processing cost however, will remain the same as at present. This will apply to both 8 and 16mm.

For the time being the new film will be processed only in the U. S. and Canada by Kodak. Laboratories other

than Kodak are equipped or are in the process of preparing to process it.

A few words of caution are in order for the use of this new, higher speed film. Greater care should be exercised in loading spool-type cameras. This faster film will require loading in even more subdued light than the regular Kodachrome to avoid fogging of film.

Automatic exposure type cameras should be adjusted for the new exposure index number, as should all types of exposure meters. Where formerly underexposure might have appeared in certain scenes, caution must now be practiced to avoid overexposure. This film is "hot" and will require a complete new set of values to insure correct and perfect exposure. We congratulate Eastman Kodak for the perfection of this excellent new film. •

## MPD-PSA Course in Motion Pictures

### Lesson 18 – Showmanship

By George W. Cushman, FPSA

(Illustrations by the author)

Thus far in these lessons we have discussed the proper methods of making a motion picture. We have continually stressed the care that should go into the production of a film. However, much of this care and caution can be nullified if the film is carelessly or haphazardly projected.

The audience must be able to give their full attention to the picture. There must be no irritating factors, no disturbing interruptions. In other words, the audience's frame of mind must be perfect for the reception of what they are about to see.

**A. THE FILM.** Much work has gone into the making of a film, whether it be the work of the projectionist or a commercial production that has been borrowed or rented. If there is any question as to the film's condition it should first be inspected for torn sprocket holes, weak splices, and any other damaged parts that could cause trouble in projection. If it appears to be dirty, it should be properly cleaned.

Dirt is one of the greatest enemies of motion picture film, and the best way to fight it is to not let it get on the film in the first place. This includes finger prints which, waxlike in nature, will pick up dust and dirt readily.

In illustration 18A we show the wrong and right ways of holding film. Any person who holds film between his



Fig. 18A

two fingers, as shown in the illustration at the left, should be promptly shot at sunrise. Yet it is surprising how many experienced filmmakers still hold movie film in this manner. Anyone guilty of this crime should immediately begin to practice holding film by its edges, as shown in the right illustration. This applies to the film leader as well. Get this important habit now, and be assured of longer and cleaner film life.

**B. THE SETUP.** When a show is to be given, whether 8 or 16mm, find a strong support for the projector. In illustration 18B we see two stands. Obviously the one on the left is a flimsy affair that may not last out the show, or if it does it will be so wobbly that every time someone walks on the floor the table will jiggle and the picture will bounce on the screen.

A rigid stand must be used, as shown in the right hand illustration. This one, incidentally, has casters on one side,

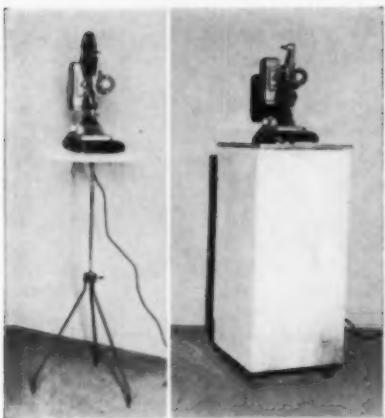


Fig. 18B

and a plain board on the other. The plain board permits the stand to rest firmly without being moved. But by lifting the left hand side of the stand slightly, it can be transported readily on the two casters on the right.

**C. THE EQUIPMENT.** After the projector is set up it should be cleaned thoroughly each time. Once a year, or a month, or a week is not enough. Some workers clean the projector after each film is shown. They know from experience that a small piece of dirt can be deposited by a film on the gate of the projector and scratch the next film that goes through the machine.

In Fig. 18C may be seen the two primary points of cleanliness on a projector. At the top the lens is cleaned with a piece of lens cleaning tissue, obtainable from most photo dealers, and at the bottom a small brush is employed to clean the film gate and

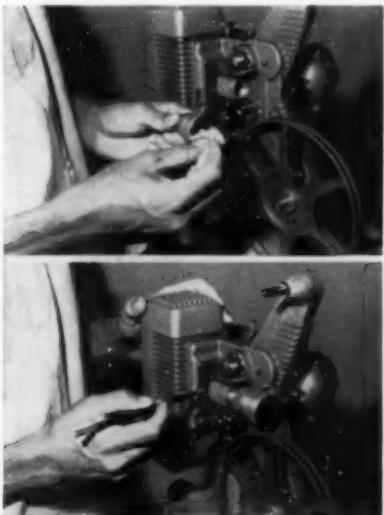


Fig. 18C

remove any particles of dust or dirt that may have gathered there. Accumulations of wax and grease can also build up on the film gate and will not be removed by a brush. A piece of cloth dipped in carbon tetrachloride may be required to remove this unwanted accumulation.

Approximately twice a year the condensing lenses should be removed and thoroughly cleaned. When they become dirty the light source loses some of its brilliance.

A spare projection bulb should always be on hand. These fellows have a habit of blowing out just as an important show is about to begin.

**D. REELS IN ORDER.** The careful showman will always make certain that the films he is to show are all in correct order and so placed before the audience arrives. Nothing is worse than



Fig. 18D

to have a projectionist hunt all over the place trying to find the second reel of a two reel picture, or take time to hunt for a film he wanted to show.

Fig. 18D shows a proper setup for a show. Besides the projector we have the films to be shown, all in their proper order. Also we have a series of take-up reels, one for each size reel of film. In this picture we see a 200-foot reel of 8mm film and four 400 ft. reels. This calls for at least one 200 foot take-up reel and one 400 ft. take-up reel. With at least one supply reel the size of each reel to be shown, no trouble will arise of not having a take-up reel large enough for any film on the program. When a 200 ft. subject is to be shown, a take-up reel of the corresponding size is used. When this custom is followed there will always be a take-up reel of the correct size available.

Many projectionists like to have additional take-up reels on hand. The reason for this is that sometimes a reel must be stopped in the middle due to breakage, lack of interest, lateness of the hour, and other factors. But whatever the reason, when this situation

arises and it is desired to change reels, the half shown film, on its take-up reel, can be removed without rewinding, and the next reel can be threaded at once, thanks to having the second empty take-up reel on hand.

An important part of any projectionist's tool kit is a flashlight or some other source of weak illumination that will permit him to check the operation of his equipment without inconveniencing the audience.

**E. THE ROOM.** The projection room should be conducive to good projection. If the films are in sound, drapes and a carpet will help kill room echo and reverberations. If the show is being given during the daytime, the room must be made as dark as possible; otherwise the picture will lack contrast on the screen.

If interior lights are used, it is recommended that they be turned off and one light, sufficient to give adequate illumination between reels, be placed near the projectionist so he can operate it himself. Such a setup is pictured in illustration 18E. In this arrangement the projectionist keeps one hand on the light source while his left hand turns on the projector. Then, when the film is completed he can turn on the room light and turn off the projector at the proper instant.

**F. LEADERS.** If he is a careful projectionist he will place opaque leaders and trailers on all of his reels. This permits turning on the projector light while the black trailer is running, thereby not missing the first frames of the film, yet on the other hand never subjecting his audience to a "white screen," a con-



Fig. 18E

dition the true projectionist will never allow. At the end of the film the projector light is turned off while the opaque trailer is running, thus preventing once again a white screen.

At the end of the first film the careful projectionist will never rewind the reel. This is done after the show is over and the guests have left. During



Fig. 18F

the rewinding process he has ample opportunity to clean the film and to inspect it for any damage.

With no break for noisy rewinding, the next reel can be threaded and the show can continue with the least amount of interruption. Whenever a large audience is present, or a showing is very important, two projectors can be employed and the show can run continuously. However, this should not be overdone. As a rule, with amateur films, an intermission at the end of an hour of filming will be most welcome. Intermissions should therefore be planned right along with the scheduling of the films.

**G. PRE-FOCUSING.** No careful projectionist would ever think of beginning a show without first setting up his projector, testing it, placing it the right distance from the screen, and then focusing it on a piece of test film. This is a basic requirement of good showmanship, and there is no excuse for these details not being observed when a show is planned.

Yet there are extenuating circumstances, such as a show being requested on the spur of the moment, or a filer being invited at the last minute to show a film. These instances give no opportunity to set up the equipment in advance and pre-focus. And it is most aggravating to focus on the first picture, finding that before the picture has been properly brought to sharp focus, the lead title has gone by.

This should be prevented and it can be prevented by placing a short focusing strip of film at the beginning of all reels. An example of such a strip is shown in Fig. 18F. When this flashes on the screen the audience will appreciate your consideration of them. You now have a chance to focus properly before the first scene flashes on the screen.

Note, however, that it is well to splice this strip in the middle of the black leader and *not* just before the opening scene. By splicing it in the middle of the black leader it can be projected, the lens adjusted, and if necessary the

projector can be stopped on the second section of black leader and the picture then begun when all are ready.

Perhaps more important on this point is that when the focusing strip in the second reel is projected, the light need not be turned on during this strip since the focus will already have been made with the preceding film. Then, when the strip has passed the gate, the light in the projector can then be turned on before the opening scene appears, sparing the audience of having to look at the word focus with every reel. Yet it is there in readiness on any reel if necessary.



Fig. 18G

If such a strip is not obtainable or cannot be made with the filer's titler, any strip of film which is sharp can be used for this purpose.

**H. LIGHT ON THE SCREEN.** The screen must be shielded from all room light. Quite often, in large halls, the back door will open and close to admit late comers to the show, or a crack in a side window has not been sufficiently shaded. The result will be a vertical light splash on the screen, giving an effect much as may be seen in Fig. 18G. This is a most irritating factor and disturbs the audience. If it is caused by an opening and closing door it is even worse, for every few seconds this pole of light appears, then disappears, and the attention of the audience is temporarily diverted from the picture on the screen.

At all costs such conditions must be eliminated, even if it means stopping the projector, correcting the condition, and starting over again. In the case of a door causing this trouble, if the door can't be kept closed, the screen can be moved a few feet to the left or right and the trouble will have been corrected.

**I. PROPER ILLUMINATION.** Most beginners, and, sorry to say, many advanced filmmakers, make the great mistake of not having the proper amount of illumination in their projectors. Many times

they use a 300-watt light and get back a long way in order to show a big picture, or they get up close, such as in a living room of the average home, and employ a 1000 or 1200-watt light. This is regrettable. In fact it is deplorable!

When a filer takes a shot with his camera he is extremely careful to see that just the right amount of light passes through his lens. It is just as important to see that upon projection the right amount of light passes through the lens.

If a film is properly exposed and developed, the image on the screen should be brilliant in contrast, with the black areas a nice warm black, and the white areas still showing plenty of detail. In color, all colors in the film should be truly reproduced.

Look now at illustration 18H. If a lamp too powerful is used the picture will appear to be washed out, as shown in the top photo. There are no black tones, only shades of grey and white. It has a sickly appearance.

The center illustration is an example of the correct lamp being used. The dark areas are warm in tone, yet showing detail, while the white areas are still crisp and full of detail.



Fig. 18H

The bottom picture shows the result of using too weak a lamp in the projector, or placing the projector too far from the screen.

It is impossible to give any definite rule on what size lamp to use because condensing systems in different makes of projectors vary. They are not all equal in their powers to transmit light.

A rule of thumb followed by many workers with 16mm equipment is to use a 300-watt light with a 30-inch screen, a 400-watt light with a 40-inch screen, a 500-watt light with a 50-inch screen, a 750-watt light with a 75-inch screen, and so on. In practice this works out quite well with a beaded screen.

Perhaps a more accurate measure is to turn on the projector with no film and then take a meter reading of the light being reflected from the screen. It should read approximately 1.6 foot candles. If not this much, use a stronger bulb or move the projector closer to the screen. If more than this, insert a weaker bulb, or move the projector back from the screen.

One of the great troubles resulting from this condition is that many amateurs, using a bulb too bright in their projectors, think they must be over-exposing their film so they decide to cut down on their exposure in the future. This results in poor color and black areas devoid of detail. Or, if their throw is too long and they are not getting enough illumination on the screen, they believe they are under-exposing their scenes and decide to open the camera a stop or two more. This will result in loss of detail in the light areas, the loss of delicate flesh tones, and the blacks turning out grey. Remember, faults in the film can seldom be corrected in projection.

**J.** AUDIENCE READY. The careful projectionist will make certain that the audience is ready for the show to begin. Some over enthusiastic filmers will start the show in the middle of a heated discussion. The audience must be ready and in a receptive frame of mind.

Sometimes a member of the audience will ask what the next film is to be about. This will cause the rest of the audience to be curious. Perhaps this curiosity is a good thing for the next film, because it makes the audience eager to see what comes next. At other times it may be better to tell the audi-

ence the subject so that they can be prepared mentally for what is coming. When to prepare them and when not to prepare them depends upon the audience, the film, and the judgment of the projectionist as to whether or not they should be so prepared.

Do not, for example, invite friends over to the house and then suddenly spring films on them. It is far better to inform them in advance the purpose of the invitation. Knowing what they are coming for reduces the risk of forcing on them something they might not want.

**K.** IN CONCLUSION. This concludes the 18th and final lesson in this course on motion picture making. We have tried to dwell, even though at times briefly, on all of the important phases of motion picture making, from a description of the cameras available right on up to showing the finished film.

But movie making, like riding a bicycle, was never learned by reading lessons or hearing someone speak. It takes practice and constant study to learn the art of motion picture making. One of its great attractions lies in the fact that two motion pictures never were and never will be exactly alike. No one will ever make a film exactly like yours, and you will never make a film exactly like anyone else's.

Movie making is a personal thing—a means of personal expression. Your films express your viewpoints, your reactions, your slants and ideas.

In this course we have not told you what to say, for you can use the motion picture medium to say anything you wish to say, but we have stressed that you use the medium properly.

Think up a fresh approach for your films. Use the medium to its fullest. Don't ever be guilty of using your camera only to record what is before it. Instead, edit your scenes so that the order of the shots gives a new and fresh meaning to the subject. This is movie making at its finest. This is creating with film. This is where the true feeling of accomplishment lies. Until then you are using your camera only as an impersonal recording device, a most primitive use of your equipment.

Continue your study of the motion picture and its construction. Remember, the finest motion picture of all time has yet to be made—and you could be the one to make it!

#### REPRINTS TO COME

This completes the final lesson in this two-year PSA-MPD Course on motion picture making. Many requests have been received for reprints of these lessons. In response to these requests the Motion Picture Division is reprinting these lessons in book form. Copies will be ready in about 30 days and may be obtained for a nominal sum. To secure a copy, write to the Chairman of the Motion Picture Division, George W. Cushman, FPSA, 2440 East 4th Street, Long Beach 14, California.—ED.

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## ★ STAR Exhibitors

The PSA Star Ratings have been established to provide recognition for advanced exhibitors of prints and slides. Thus a one-star exhibitor already has become a serious contender, while a four or five-star exhibitor must be a seasoned veteran of the salons.

Each Division establishes its own criteria by which Star Ratings are awarded, requiring a given number of acceptances in PSA-recognized salons for each, with a minimum number of different pictures. The Ratings, of necessity, are compiled some six weeks before the JOURNAL reaches you. Here are the PSAers who have entered the star exhibitor echelon since last month's issue, or have moved up another step:

### COLOR DIVISION (Slides)

Requirements: 1-star, 30 acceptances with 6 slides; 2-star, 80 acc. with 16 slides; 3-star, 160 acc. with 32 slides; 4-star, 320 acc. with 64 slides; 5-star, 640 acc. with 128 slides. Compiled by Marian Neill.



Ruth J. Nicol Edmund A. Woodle



Lewis F. Miller, APSA W. E. Newcomb



George Kosak Ralph Narusaki  
Kay Mitchell Charles W. Roberts  
H. Adelaide Steffen



Emil Angelon Dorotha Kimberlin  
Madelon K. Bakke Violet S. Murray  
Albert J. Gates Carl Van Steenbergen  
Gladys E. Hamlin A. J. Sturtevant  
H. Stanley Johnson Seymour Wolf

### NATURE DIVISION

Stars are awarded for either slides or prints in recognized Nature Exhibitions. Requirements: 1-star, 18 acceptances with 6 pictures; 2-star, 36 acc. with 12 pictures; 3-star, 72 acc. with 24 pictures; 4-star, 144 acc. with 48 pictures; 5-star, 288 acc. with 96 pictures. Compiled by Dr. Gordon B. White, FPSA.



Velma Harris Lorena Medbery



H. Lewis Batts, Jr. Lothar Gnitke  
Gene Burton Mildred Morgan  
Ruth K. Davison Edwin C. Park



Grace L. Gish Elizabeth B. Ransom  
Anne M. Hatcher Andree Robinson  
W. E. Newcomb Jeanne R. Silbert



Ralph E. Copeland K. L. Hanson  
Russ Williams, Sr.



Donald Paul Covert Edith Raisman  
Louis J. Hoeflinger A. J. Sturtevant  
Fred W. S. Modern Carl Van Steenbergen

## WESTERN ZONE NEWS

(Continued from page 14)

structive slide program by the Photocrome Club. After a splendid luncheon there were programs of wide interest: a color show by the Through the Lens Tours, prize-winning movies by the NC Council of Amateur Movie Clubs, and many other programs.

### Colorado Council

The annual convention of the Colorado Council of Camera Clubs took place in February at the Albany Hotel, Denver. It was a three-day affair featuring interclub competitions to select slides and prints of the year, as well as slide and print shows.

### Nelson Wins Photo Prize

A note to the News from our immediate past "first lady," Margaret Phegley, Hon. PSA, telling of one of PSA's greatest friends, Rahmel F. Nelson, receiving Honors in the Rotary World Photo Contest. Some 2,000 pictures were submitted by 44 countries. Nelson's print received a certificate of merit.

### Seventh Annual Photorama

The Southern California Association of Camera Clubs will sponsor its seventh annual Photorama on May 21, from 10 a.m. to 4 p.m., in the conference area of Balboa Park, San Diego. There will be a Miss Photorama contest to select the most popular model at the event and awards for the best slide and print during the Photorama activities. The affair will include sets for photographing the beautiful models, character models, and a photo exhibit.—John Cates reporting.

### Slides For Veterans

Marguerite Getzendanner of the Forest Grove Club, Ore., sends the News an appeal for the veterans, as follows:

The Western States are falling short of the quota to the hospital project. Western lore has an enchantment for a man confined to a bed. The charm of the open spaces helps him visualize a sort of freedom. One slide of a western scene could give him many hours of thinking, a chance to re-live the West he has read about or might even have known. It need not be a "big production" or an all-out sorting of all your slides. If everyone in the Western Zone were to send just one slide a month, the Veterans' Project would be in the clear.

The PSA Veterans' Project serves more than 147 hospitals. We use the word "serve" advisedly. If you could read the letters Charles Green receives from the hospitals in thanks for slides received, you would understand that they are not just entertainment. They are more like letters from home and, in some cases, better than medicine. Send slides labeled in ink so the men can know where they were taken, name the subject, even if it is a child, a dog, a horse or a cat. Unbound slides are easier to mail. Send to: Charles H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

## CANADIANA

Editor: Rex Frost, FPSA  
707 Eglinton Ave. West, Toronto

### Toronto Internationals

Ontario women, mostly PSAers or members of PSA Clubs, outpaced those of all other Canadian provinces in the pictorial and nature color slide divisions of Toronto's 69th International Exhibition.

Particularly accented were feminine successes in nature color slides. Mary Ferguson, Toronto Guild for Color Photography, and Beatrice Petersen, Niagara Falls Color Forum, each earned silver medals. Mary Ferguson and Mildred Morgan, also of Toronto Guild, earned HM's.

In pictorial color slides, Canadians earned no medals in the 1961 International, but Madeleine Hymus, Harold Reinke and Richard S. Thomson rated HM's.

In pictorial color, Kay McGregor, Mildred Morgan, Patti Parton, Toronto, and Clifford Healey, Welland, hit the jackpot, four acceptances. Phyllis Treloar, Lilian Stremlow, Eve Lutjens, Margaret McLeod and Ruby Watters of Toronto, and Janice Healey of Welland scored for the fair sex, gaining the judges' nods on three entries. Leslie Tucker of Pt. Credit, Dr. Aubrey Crich of Grimsby, Ken Cucksey of Chatham, Ernest Dennis and Harry McGregor of Toronto and Henri Vautelet, Montreal, similarly hit 3's.

In the print division of the Toronto Salon, the only Canadian woman to have any monochrome prints accepted was Ysult Mounsey, Montreal CC. Canadians earned no medals, but Arthur Ryan, Ancaster, and J. E. Blythe, Toronto won HM's.

In prints Ken Cucksey, Chatham CC, and Rex Frost, Toronto CC, came up with four acceptances. Juris Benjamin, James Beveridge, J. E. Blythe and Ron Carr, Toronto, made the 3 count.

Overall, both in print and color slide divisions, judges noted this year's greater variety of story-telling picture material, with some improvement, too, in photographic quality over previous Toronto shows. Nature work was described as the best ever. An increased number of color prints reflected the growing popularity of that medium.

### Hart House CC

At Hart House annual exhibition, University of Toronto, Ed. Hoshikw won the senior award. Dave Sprott took the color award trophy. Ron Carr took the Milne trophy for total acceptances. Bev. Best earned the Karsh trophy for best picture of campus activity.

In the 1961 Natl. Federation of Can. Universities, Univ. of Toronto won 10 prizes and 2 HMs. Ron Carr snaffled the Grand monochrome prize, worth \$100, four divisional 2nd prizes worth \$20, and a third cash award of \$10, plus 1 HM.

### Recorded Lecture Programs

More and more Canadian CC's are taking advantage of PSA's RLPs. In 1956-7 fiscal year we used 12 lectures; 1957-8, 47;

PSA JOURNAL

1958-9, 68 and in 1959-60, 95 lectures.

Reports Chas. Martin, RLP Chairman . . . we are serving 32 PSA affiliates in Canada, plus the Wings CC which has an APO address. This works out at 3 lectures per Can. Club, annually.

With an objective of simplifying the use of RLPs in Canada, the appointment of two Canadians is being considered to handle bookings and milling of a group of lectures which will be based in Canada, thereby obviating troublesome Customs routines.

Chairman Martin hopes to have this plan operating in Canada by July 1, and an announcement of the necessary appointments and routines may be expected shortly.

#### National Club Slide Contests

Things are looking up for Canadian CC's entered in this season's competitions. First place in Feb. judging, Class A3, was won by Montreal CC with 77 points. Tied for 2nd place was Toronto Guild for Color Photo Awards and HMs were picked up by H. R. Willmott and Henri Vautela, Montreal, and L. Strehlow of Toro. Guild.

First place in Feb. judging, Class C1 was secured by Etobicoke CC, Toronto, with awards earned by Henry Lutjens and Allan Collins, and an HM by F. O. Ashbury.

In the seasonal summaries as of February Toronto Guild is running in 3rd place in Class A3, only three points behind the pace setting Lansing CC. Montreal CC is in 6th position, 8 points short of the leaders.

#### Sunday Slide and Movie Shows

Travelogue slide and movie shows are becoming increasingly popular in many of Canada's CCs. Montreal's *Camerograms* reports Sunday afternoon slide shows suggested and arranged by Yseult Mounsey have proven very popular, filling the clubroom to capacity. Similar reports come from Toronto CC regarding Sunday evening travelogues, which are regularly scheduled programs this season.

In CC bulletins from across country, there is an increase in listings of winter week-end field trips, all of which may suggest that CCs who plan only week day meetings are passing up a lot of the fun and companionship of club get-togethers around the neighboring countryside, Sundays and week ends. In addition to Toronto and Montreal, club bulletins from Victoria, Halifax, Brantford, Calgary, and Vancouver all have reported week-end events this season.

#### Project Contests

In project competitions of Canadian CCs this season, animals and portraiture seem more popular than all other subjects. For their portraiture project, Foothills, Calgary, has a good idea. Names of club members are drawn in groups of four. Members whose names are listed opposite each other, make reciprocal portraits each of the other, and, if they so wish, also photograph the other members of their quartette. Results are entered in the club project contest.

APRIL 1961

## Obituaries

### William Steeple Davis

William Steeple Davis, noted artist, illustrator and photographer, died at his home in Orient, Long Island, N. Y., on Feb. 22. He was 77 years of age, and was one of the hundred Charter Members of the Society.

### Gilbert R. Brainard

Gilbert R. (Burr) Brainard, a member of Color and Pictorial Divisions, died March 2 at the age of 60. His home was in Harper Woods, Mich. He is survived by his wife Harriett, also a PSA member.

### Don Gillies, APSA

Don Gillies, APSA, died in his sleep early on Feb. 25. He had been a member of Pictorial Division since 1953, was active in Southern California club activities, and served as charman of the S4C Roundup in 1956.

## SOUTH OF THE BORDER

Editor: J. L. Zakany, APSA  
Volcan 129, Lomas, Mexico, D.F.

### Argentina

Peña Fotográfica Rosarina. Presented before some 300 persons, at the outdoor theatre of Rosario's Jockey Country Club, was *Around the World with PSA, 1959*, originally shown at the Louisville Conv. Tape recorded commentaries & background music were added by Dr. Leo Lencioni, PSA (Presentó ante 300 personas, en el anfiteatro al aire libre del Jockey Country Club de Rosario, "Alrededor del Mundo con la PSA, 1959," exhibido originalmente en la Conv. de Louisville. Comentarios grabados y música de fondo fueron agregados por el Dr. Leo Lencioni, PSA.)

### Cuba

Antonio Cernuda, PSA, world champion amateur movie maker, has added new laurels to his long list of exploits; winning the Kodak Award at the 22nd Scottish Amateur Film Festival, with *Ritmo en Tránsito*, which had a 2nd award in the documentary class of the 1st Int'l. Film Festival of Armadores de Lisboa, Portugal. (Campeón Mundial de Cine Amateur, ha sumado nuevos laureles a su larga lista de triunfos; ganando el premio Kodak en el 22º Festival Amateur de Cine de Escocia, con "Ritmo en Tránsito," que también ganó 2º lugar en Documentales, del 1er Festival Int'l. de Filmes de Armadores de Lisboa, Portugal.)

### Mexico

J. L. Zakany, APSA, will present his Houston Conv. program *Reproductive, Interpretive & Creative Color*, with 240 slides, before PSA's Chicago Chapter, May 10; Pittsburgh & Miami Reg. Convs., May 12-14 and May 26-28; possibly also before N. Y. Metro-

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opolitan CCC, May 16. Was listed 18th in final Tops in Stereo 1960. (Presentará su programa de la Conv. de Houston, "Color Reproductivo, Interpretativo y Creativo," con 240 transparencias, ante: la Delegación de Chicago de la PSA, Mayo 10; las Convenciones Regionales de la PSA en Pittsburgh (Mayo 12-14), y Miami (Mayo 26-28); y posiblemente el 16 de Mayo ante la Asoc. Metropolitana de Foto Clubes de N. Y. Figuró 18º entre "Los Mejores en Estereo de 1960.")"



Editor: Henry W. Barker, FPSA  
392 Hope St., Glenbrook, Conn.

#### PSA Club Bulletin Contest

The 1961 Camera Club Bulletin Contest will close June 30. All PSA member clubs which publish bulletins are urged to submit their papers for consideration by a competent panel of three photographer-editors. There is no entry fee; just fill out the entry blank included with the Camera Club Bulletin and return it with 3 copies of any one issue of your bulletin for the past year to Russel Kriete, APSA, Camera Club Chairman, 5413 Park St., Downers Grove, Ill. Name of club, editor and editor's address must be shown fully on the entry form.

Appropriate trophies and ribbons will be awarded at the September PSA National Convention in New York for the club bulletins which are outstanding in appearance, content, illustrations, neatness, and legibility, interest, humor, variety, etc. Score sheets will be sent each editor rating his or her paper for these various points; so select your best issue of the past year and make it a must to enter!—Russel A. Kriete, Chairman, Camera Club Committee.

## National Lecture program

Maurice H. Louis, Hon. PSA, FPSA, Chairman  
333 West 56th Street, New York 19, N. Y.

#### Fred Ruch Starts Tour

Dr. Fred J. Ruch, APSA, of Plainfield, N. J., one of the country's outstanding color and nature slide photographers, commences his second cross-country NLP Tour early this month. Driving to California accompanied by Mrs. Ruch (his projectionist), Dr. Ruch will offer two programs: *How to Take and Make Better Color Slides* and *Color Slide Montages and Derivations*.

The first leg of Dr. Ruch's schedule follows:

April 12 Greater Detroit C. C. Council and Detroit Jewish Community Center

April 13 Photo. Society of Battle Creek

April 17 Grand Rapids C. C. and Grand Rapids Color Club

April 18 Chicago Area C. C. Assn.

April 20 Cedar Rapids YMCA C. C.

April 24 Sterling (Colorado) C. C.

#### PD Monochrome Print Award

THE DALAL AWARD given for several years by Umaprasad S. Dalal, APSA of Ahmedabad, India to the maker of the most outstanding monochrome print entered in the annual PSA Pictorial Exhibition has been discontinued because of the difficulties incidental to international exchange. While the officers of the Pictorial Division regret the discontinuance of this major award, they take pride in announcing another similar award, the PD Monochrome Print Award, which will be given annually starting in 1961 through the generosity of a long-time black-and-white salon exhibitor and friend of the division.

The award will consist of a bronze plaque carrying the name of the winning print

maker and the year the award was earned, upon the acceptance of which, the ownership of the print involved will pass to the Photographic Society of America for its permanent collection at headquarters. The current officers of the Pictorial Division hope that this award will provide the necessary incentive for the continued production and entry of monochrome pictorial prints of superior quality in the 1961 and subsequent PSA Pictorial Exhibitions—Ralph L. Mahon, APSA, Pictorial Division Chairman.

## Recorded Lectures

Editor: Charles L. Martin  
Route 3, Box 779, Excelsior, Minn.

THE FOLLOWING is a complete list by title and lecturer of the currently available lectures of the PSA Recorded Lectures Program. Please bear in mind that these lectures are available to all PSA Clubs. The lectures cannot be sent to individual PSA Members.

*Creating With Transparencies*, Lenore Bliss Hayes, APSA; *Compositionally Speaking*, Thomas Limborg, FPSA; *Transparency Overlays*, Dr. Louise Agnew, APSA; *Big, Blue, and Glossy*, Earle W. Brown, FPSA; *Color Portrait Photography*, Robert G. Speck; *Let's Change the Subject*, Dr. C. F. Cochran, APSA; *The Story of Composition*, Vella L. Finne, APSA; *Children as Subjects*, Dr. John W. Super, FPSA; *Creative Portraiture*, J. M. Endres, FPSA; *Modern Art and Modern Photography*, John and Amy Walker, APSAs; *This is Stereo*, Conrad Hodnik, APSA; *The Charm of Minute Creations*, Alfred Renfro, FPSA; *Photography is an Art*, Angel DeMoya, Hon. PSA, FPSA; *Nearby and Closeup*, Dr. B. J. Kasten, FPSA; *Table Top Tricks*, LaVerne Bovair, FPSA; *Filters, Facts, and Fun*, A. C. Shelton, APSA; *Pictorial Photography from the Chinese Viewpoint*, Francis Wu, Hon. PSA, FPSA; *Let's Peek Over Their Shoulders*, Lou Gibson, FPSA and Lou Quitt, APSA; *Lighting Glass for Photography*, June Nelson, FPSA; *Birds in Color*, Warren Savary, FPSA; *The Language of Pictures*, P. H. Oelman, Hon. PSA, FPSA; *Prints I'd Never Send to a Salon*, George R. Hoxie, FPSA; *My Camera In Search of a Subject*, Fred Archer, Hon. FPSA; *Let's Take Nature Pictures*, Ruth Sage Bennett, FPSA; *Abstractions*, Sewell Peaslee Wright, FPSA; *Comments on 100 Prints from the PSA Permanent Print Collection*, J. Elwood Armstrong, FPSA; *New Prints for Old*, Barbara Green, FPSA; *Outdoor Photography*, D. Ward Pease, FPSA; *Commentary on Recognized Salon Prints*, Morris Currie, APSA; *An Analysis of Recognized Salon Prints*, Ragnar Hedenwall, FPSA.

Are you an individual Member of PSA belonging to a camera club not affiliated with the Society? Have you been trying to

PSA JOURNAL

| PSA Calendar |  |
|--------------|--|
| May 12-14    | Pittsburgh Regional — Charles Burlingham, Chairman, 210 Pennsylvania Blvd., Pittsburgh 28, Pa.         |
| May 26-28    | Southeastern Regional, Miami Beach — Mel Greene, Chairman, 3301 S.W. 25th Terrace, Miami 33, Fla.      |
| June 2-4     | Dallas Regional — Joe Hedrick, Chairman, 4912 Greenville Ave., Dallas, Tex.                            |
| June 2-4     | Northwest Regional — Roy Myers, Chairman, P. O. Box 7, Tacoma 1, Wash.                                 |
| Sept. 27-30  | 1961 National Convention, New York — George Munz, FPSA, Chairman, 37 Homestead Pl., Bergenfield, N. J. |



Hawaii Chapter's officers for 1961 are (from left) standing, Francis Palmerston, Camera Club Services chairman; Robert Webber, programming; Urban M. Allen, District Rep.; Margaret Smail, hospitality chairman; Walter Davis, director; seated, Rev. Hilo Hirano; Helen Davis, president; and Marie Neuffer, secretary-treasurer. Not shown are William Pitchford, vice-president, Thomas Bakken, director, and Joe F. Konno, APSA, who took this picture.

convince your club's members of the value of PSA affiliation for camera clubs?

Why not take this issue of the PSA JOURNAL along with you to your next club meeting? Explain that all of these lectures are available to PSA Clubs. Then show them the Services Directory pages in the back of the JOURNAL. There you will be able to demonstrate all of the many services PSA offers both to clubs and to individuals. Remember that the Recorded Lectures Program is just one of the many PSA Services.

Each PSA Affiliated Camera Club was sent a complete catalog of RIP Lectures last summer. Perhaps the recipient of that catalog is no longer active in your club. After looking over the titles and lecturers listed above you might want to recall these to the attention of your membership. We again suggest that you take this issue of the JOURNAL to your meeting.

It is not the intent of this column to describe each lecture to you. If you want more information about how to order and use these RLP Lectures, or if you want more information about individual lectures please write to Dr. Martin B. Yalisove, 912 Wilmington Ave., Wilmington 5, Del.

#### Slide Sequence Competitions

Two separate competitions for makers of color slide sequences—a Photoessay Contest and a Travel Slide Contest—have been announced by the Color Division. Grand awards are \$100 in cash for the best photoessay and a two-week Navajo-land tour (or equivalent) for the travel slide winner. Color Division medal awards and trophies will be given to two other regional finalists in each contest. Winners will be announced and winning sequences will be shown during the 1961 PSA National Convention in New York Sept. 27-30.

Photoessay entries should consist of 25 to 100 slides which tell the story of an investigation into or about a specific subject. Travel subjects are not eligible for this competition. Travel sequences should be entered in the Travel Slide Contest and should consist of 50 to 100 slides.

Sequences entered in either competition must be accompanied by taped or script commentary not exceeding 30 minutes in playing or reading time. Entries may be submitted by individuals or husband-and-wife teams. Each entrant will receive a judging report and comments on his own sequence.

The \$100 cash award for the Photoessay Contest will be given by Dr. E. P. Wightman, Hon. PSA, FPSA, of Rochester, N.Y. Thru-the-Lens Tours, operated by Eric L. Ergenbright, APSA, of North Hollywood, Calif., will give the Travel Slide Sequence award. Deadline for both competitions is July 1, with entry forms due June 1. For forms and complete contest rules write T. C. Wetherby, APSA, 116 Avenue L., Pittsburgh 21, Pa.

## Book Reviews

**FOCAL ENCYCLOPEDIA OF PHOTOGRAPHY** (desk edition)—The MacMillan Co., New York. \$6.95.

AN ENCYCLOPEDIA on any specialized subject is of great value, but this encyclopedia on photography is especially important because it helps to clear up many misleading, confusing, and ambiguous statements, terms, theories and definitions. In a field where every specialist has his own pet ideas developed from some vague theories and a few scattered experiences, none of which has been comprehensive or conclusive, it is heartening to see such a book as this brought out which can be used as a standard by which all statements on photography can be measured. It describes in clear concise language thousands of photographic terms so that anyone who is interested can look them up and understand them. If a subject is complex it goes into it only far enough to get to the heart of the matter and does not wander over things which would only cloud the issue.

Printed in England, it is beautifully alphabetized (British spelling) so that almost anything one would like to look up can be quickly and easily found. It is profusely illustrated with diagrams to demonstrate points which can not be described any other way. Occasionally British terminology might baffle the American reader but if he is interested enough to look up a topic in an encyclopedia this is a challenge to him to go a little farther. For example, in the British terminology *glazing* is what we in this country call ferrotyping. Probably glazing is a better name for it anyway.

The book not only gives definitions for innumerable terms, ideas, and theories but also gives detailed information on many subjects; for instance, lighting for texture, lighting glassware, applying make-up, and the principle of photographic masking. There are two pages on photographing babies and three on shooting weddings including diagrams of the principles in the church, the reception hall and in the home. In fact it is a complete photographic course in one book; basic, intermediate, and advanced. It is not a book of tabulated data and formulae, but a fine collection of useful photographic information and would be referred to constantly if it were in one's library.

—Peter Gibbons

## PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 31. Compositionally Speaking, by Thomas Limborg, FPSA. Of equal value to both monochrome and color enthusiasts. Illustrated with many diagrams and both color and black-and-white pictures of superb quality. The making of composite prints is explained. Many self-portraiture character studies are included. 74 Slides with a 44 minute tape.

No. 23. Modern Art and Modern Photography, by John and Amy Walker, APSAs. This man and wife team show how art through the ages has affected photography. Today's photography will be discussed along with such varied art fields as advertising, old masters, and the magazine cover. 95 color slides in 60 minutes.

No. 18. Table Top Tricks, by LaVerne Bovair, FPSA. This noted photographer gives many of his tricks of creating realism by explaining his technical data and prop-making techniques. A clever 55 minute tape with 60 color and monochrome slides.

No. 11. Prints I'd Never Send to a Salon, by George R. Hoxie, FPSA. A vivid display of prints that did go to the salons—and did very well. Don't let this title fool you. There's a wealth of information in this lecture for present and future exhibitors. 40 slides, 59 minutes.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

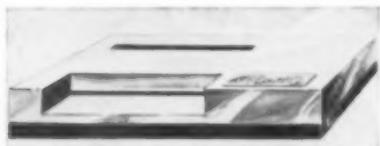
### Director of Distribution

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Wilmington 5, Del.

## New Products

AS THE DEADLINE for this month's JOURNAL approached, photo manufacturers were preparing their exhibits for the Master Photo Dealers' and Finishers' Association convention and trade show which opened at Philadelphia March 12. Two new products of considerable significance to the serious amateur are Kodachrome II and Polaroid Positive/Negative material, which were announced far enough in advance to make possible the test reports on them which appear elsewhere in this issue.

A PROCESSING MACHINE designed to develop and stabilize contact prints and enlargements up to 11x14" in size is the Fotorite unit, which created quite a stir at Philadel-



Fotorite rapid developing unit

phia. It is distributed exclusively in the U.S. by Geiss-America, 6424 N. Western Ave., Chicago 45, Ill. It measures 27" long, 10" deep and 4" high, is powered by an electric motor, and delivers a damp print in 15 seconds. Any enlarger or contact printer can be used to expose Fotorite papers, which are available in both glossy and matte surfaces. A slow contact paper is suitable for use anywhere under weak general illumination. A faster contact paper for darkroom use is available in five contrast grades, and enlarging paper comes in three contrast grades. Proprietary solutions are packed ready to use. One quart of developer will process up to 200 8x10 prints; a quart of stabilizer will handle up to four times as many. Prints dry in seconds, do not require fixing or washing. Price of the machine is \$159.50.

A NEW PROCESS for making monochrome prints from black-and-white or color negatives has been announced by U. S. Photo Supply Co., 6478 Sligo Mill Rd., Washington 12, D. C. The process is built around a Rollaprint machine which combines a conventional contact printer with an unusual developing device that contains two wells designed to hold proprietary developing and stabilizing solutions. After the sensitized Rollaprint paper has been exposed, it is fed into the machine while turning a crank at its side. Three pairs of rubber



Rollaprint machine in use

rollers carry the print through the solutions and bring it out, damp, through a slot at the rear. Price of the machine is \$19.95. Printing paper is \$2.95 per hundred sheets and chemicals to process 100 prints will sell for \$1.95. Print size is 3½x4½". Printing time for normal negatives is in the range from 6 to 12 seconds. Kodacolor negatives require around 10 times as much exposure. Contrast can be controlled, to a degree, by giving the sensitized paper a brief "flash" exposure with negative removed from the printer. This lessens contrast, but results in fog if carried too far. Sidney Freed, U. S. Photo Supply president, has announced that an enlarger in the \$40 price range will be introduced for use with the process later this spring. The sensitized paper used in the process is slow enough so that printing can be carried out in weak tungsten illumination. Chemicals used in the process are described as corroding agents and must be handled with care. Prints exposed on conventional papers do not respond to processing in them.

SHADOWLESS LIGHTING at high intensity is provided by the new Sun Ring electronic flash outfit announced by Hershey Mfg. Co., 853 Dundee Ave., Elgin, Ill. Its output permits shooting Kodachrome at 15 to 20 feet. The unit can be used with any camera which will take a filter adapter up



Hershey Sun-Ring mounts on lens

to Series VII size. The Sun Ring contains its own power supply which provides separate settings of full, ½ and ¼ power for varied light requirements. Light output with 50 watt-seconds power supply will give 1700 BCPS and a beam coverage of 55°, resulting in a Kodachrome guide number of 35 to 45. Retail price of the unit with cord and connector with P.C. shutter cord attached is \$39.95. An accessory 100 watt-second power supply, battery or ac operated, is \$59.95 (batteries extra).

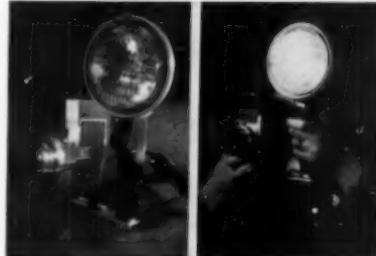
A PHOTOCELL that circles its lens actuates the automatic diaphragm of the Canonet 35mm camera, introduced by Scopus, Inc., Canon's exclusive U. S. distributor. Film and shutter speed settings must be pre-set. A dual exposure guard prevents over or underexposed pictures by automatically locking the shutter and showing a warning signal in the viewfinder. The Canonet has a 45-mm f/1.9 lens of 5-element construction and a between-the-lens shutter with 11 speeds ranging from 1 to 1/500 sec., synchronized at all speeds for flashbulbs and electronic flash. Other features include built-in self-timer, range-viewfinder with brilliant frame outlining the field of view, automatic parallax compensation, and a single-stroke trigger that automatically ad-



Circular photocell sets Canonet's aperture.

vances the film, cocks the shutter and actuates the exposure counter. Manual lens and shutter controls can be used when desired. The Canonet is priced at \$119.50; leather carrying case is \$10.

A SEALED BEAM type flood lamp for movie making has been announced by Westinghouse Electric Corp. According to F. M. Sloan, vice-president and general manager



Sealed beam light mounts beside camera

of the company's lamp division, the new unit provides as much light for picture taking as four standard 300-watt R30 type flood lamps and has an eight-hour life. The lamp is rated at 650 watts, is designated as the PAR-36 type sealed beam lamp, and is 4½ inches in diameter. Westinghouse expects the new lamp to list for \$5.45, and complete lighting units including bulb, holder and cord to cost less than \$20.

AUTOMATIC FILM ADVANCE and shutter cocking, with power supplied by a carbon dioxide charger, are unique features of the Graphic 35 Jet camera introduced by Graf-



Jet-powered 35mm Grafex Camera

lex, Inc. The camera employs the Grafex system of push-button focusing and incorporates a flash guide that automatically calculates exposures for flash photography. Each CO<sub>2</sub> cartridge provides energy to cycle six to eight 20-exposure rolls of film. The camera also is equipped with a manual advance lever. It is fitted with a 50mm f/2 Grafex Optar lens in Copal SVK shutter synchronized for bulbs and electronic flash throughout its range from 1 to 1/500 sec. Setting the shutter controls to match two pointers establishes correct exposure.

(Continued on page 53)

# Meet, greet, these new PS'Aers

*every member gets a member*

## NEW MEMBERS

ARMSTRONG, Joseph A., 104-40  
Queens Blvd., Apt. 21D, Forest  
Hills 75, N.Y. 2'61 CMP

AUST, Dr. Fritz, Mullerstrasse 18,  
Innsbruck, Austria 2'61  
Anne M. Hatcher

BANCROFT, Miss Catherine, 666  
Post St., San Francisco 9, Calif.  
2'61 C

Col. James W. Ross  
BANDARA, Sivapala, 28 Nugagahawatte,  
Kinillapone, Colombo 5, Ceylon  
2'61 P]

Randolph Wright, Jr.  
BANKS, Mrs. Judith J., 14016 S.  
Purche Ave., Gardena, Calif. 2'61 J

Mrs. Florence M. Morrison  
BARTH, Alex, 4112 So. Park Ave.,  
Tacoma 8, Wash. 1'61 P

G. Fred Richen  
BASHOR, Miss Olive Marie, P.O. Box  
72, Sevierville, Tenn. 2'61 CN

Vincent L. Stibler  
BEYER, Miss Margaret, 1129 Grant  
Ave., Rockford, Ill. 2'61 C

Sydney J. Tozer  
BELBERT, Mrs. William Y., 1144  
Shadow Mountain Terrace, Vista  
Calif. 2'61 CN

P. E. Brockway  
BENTON, Alvin T., 525 East Ave.,  
Elyria, Ohio 2'61 JP

Lois J. Rynders  
BERLITZ, Philip E., 302 East Green  
St., West Hazelton, Pa. 2'61 C

Lowell Miller  
BILZ, Walter A., 92-60 246 ST., Bel-  
lefonte 26, N.Y. 2'61 CJ

Stanley Vlattos  
BLAZER, Rexford S., 2711 Seminole  
Ave., Ashland, Ky. 2'61 C

Frank J. Sergent  
BOULDEN, Charles W., 5122 Red-  
start, Houston 35, Tex. 2'61 P

S. D. Chambers  
BOYLE, Dick, 5115 Manning Dr.,  
Bethesda 14, Md. 2'61 C

Mary M. Mulford  
BROPHY, Mrs. Ann, 85-49 96th St.  
Apt. 3A, Woodhaven 21, N.Y. 2'61 C

Miss Elizabeth B. Ransom  
BURDEN, Robert, 232 W. Penn St.,  
Philadelphia 44, Pa. 2'61 P

Clifton M. Lewis  
BUSS, Russell S., 1246 Amherst Rd.,  
Bethlehem, Pa. 2'61 C

Harold B. Reichard  
CADMAN, William G., Jr., 1720 S. 8th  
St., Alhambra, Calif. 2'61 CP

Harry T. Tsushima  
CHABOT, Mrs. Virginia, 2491 Saw-  
telle Blvd., Los Angeles 64, Calif.  
2'61 C

Hildegarde Wilkinson, M.D.  
CLARK, Dr. William D., Box 786,  
Woodland, Calif. 2'61 CP

James W. Perdue  
COHN, Miss Gertrude, 484 Crown St.,  
Brooklyn 25, N.Y. 2'61 C

Mrs. Lewis Dunham  
CRISPIN, William H., 515 N.E. Jes-  
sus, Portland 11, Oreg. 2'61 CT

Dr. Ralph A. Prose  
DAVIDSON, Donald A., 320 S. Datura,  
Littleton, Colo. 2'61 C

John Ince  
John Ince

DAY, Arthur W., 14 Fellsmere St.,  
Lynn, Mass. 2'61 CP  
Robert G. Byrne, Jr.

DEARSTYNE, John, Rd 2, Binghamton,  
N.Y. 2'61 T

Ira B. Current  
DENTON, Miss Myla, 3347 Sunnyside  
Dr., Los Angeles 39, Calif. 2'61 P

Joe McCabe

DOMAN, Frank H., Jr., 1229 14th St.,  
Rock Island, Ill. 2'61 C

J. H. Schmidt  
DOUGLAS, Miss Anna M., 1263 Park  
Ave., New York 29, N.Y. 2'61 CNP

Hildus R. Dunham

DUNCAN, Miss Endi Marie, 1124 8th  
Ave., Sacramento, Calif. 2'61 CJT

Miss Leona Hargrove

EASTON, Miss Alice M., 306 River-  
way, Boston 15, Mass. 2'61 CN

Mrs. Emily H. Bush

ESCHWEILER, Joannes A., 55 Cook  
Ave., Halifax, N.S., Canada 2'61 CP

Tim Rondoll

FANDELL, Harold L., 2727 Parkwood  
Saginaw, Mich. 2'61 P

Robert E. Boyce

FARNAM, Henry W., III, 616 Prospect  
St., New Haven 11, Conn. 2'61 CP

Robert L. McIntyre

FAURE, Miss Violette C., 5 Tudor  
City Pl., New York 17, N.Y. 2'61 P

Mimi Watkins

FISH, Florence (Mrs. Leonard F.),  
1722 E. Pasadena Ave., Phoenix,  
Ariz. 2'61 CN

FISH, Leonard F., 1722 E. Pasadena  
Ave., Phoenix, Ariz. 2'61 CN

Wayne C. Foster

FORSYTH, Miss Louise B., 75 Mon-  
roe Rd., Quincy 69, Mass. 2'61 C

Eric L. Ergenbright

FUCHS, Irving D., 2933 Andrews Dr.,  
Wichita 10, Kans. 2'61 P

Leona Hargrove

FUENZALIDA, Alberto L., J. Villegas  
216-B, Cerro Mariposa Casilla 611,  
Valparaiso, Chile 2'61 CP

Club Fotografico y Cinematog-  
rafico de Valparaiso

FUENZALIDA, Mrs. Hilda Godoy De,  
J. Villegas 216-B, Cerro Mariposa  
Casilla 611, Valparaiso, Chile

2'61 CP

Club Fotografico y Cinematog-  
rafico de Valparaiso

GALER, Mrs. Eileen G., 4251 Vac-  
ation Lane, Arlington 7, Va. 2'61 P

Miss Barbara Schroeder

GANS, Nathan, 55 Manor Dr., Apt. 9E,  
Newark 6, N.J. 2'61 C

Ken Willey

GARY, Miss Dorothy H., 123 E. 70th  
St., New York, N.Y. 2'61 J

Emil A. Chioldi

GOLDWATER, Barry, Senate Office  
Building, Washington, D.C. 2'61 P

Bruce Cole

GORE, James F., 6712 N. Williams-  
burg Blvd., Arlington 13, Va. 2'61 P

Martin H. Miller

GOTLIFFE, Irving I., 505 Elmwood  
Ave., Brooklyn 30, N.Y. 2'61 CPT

Alfred C. Schwartz

GRAEBING, Ralph A., 3046 Scranton  
Rd., Cleveland 13, Ohio 2'61 C

Alicia M. Roof

GRAF, Albert H., P.O. Box 121, Mill-  
wood, N.Y. 2'61 CP

Miss Alicia H. Perry

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Baltimore 2, Md. 2'61 C

George W. Elder

GREGAN, John Patrick, 4 Bruce Ave.,  
Belfield, Sydney, N.S.W., Australia  
2'61 C

MC

GROSSMAN, Mrs. M., 223 E. Ladency  
Dr., Ontario, Calif. 2'61 CP

Elmer F. Miller

HARRIER, Joseph R., 2 Center Ave.,  
Pittsburgh 29, Pa. 2'61 P

Chester A. Smith

HARRIS, Ted, 68-12 Yellowstone  
Blvd., Forest Hills 75, N.Y. 2'61 JP

Alfred C. Schwartz

HAUSCHILD, Miss Jo Ann, 2024 Lin-  
den St., Ridgewood 27, N.Y. 2'61 C

Alfred C. Schwartz

HILLIARD, Richard Lee, 23 Mountain  
View Terrace, Hamden 17, Conn.  
2'61 C

Jack Knott

HOLZEMER, John, 418 Lake St.,  
Sandpoint, Idaho 2'61 CN

HOLZEMER, Mrs. John, 418 Lake St.,  
Sandpoint, Idaho 2'61 CN

Dr. C. C. Wendle

HORN, Karl T., 134 Washington Ave.,  
Chatham, N.J. 2'61 CT

William J. Borrett

HUGENBERGER, Dr. Franklin C.,  
1492 Trentwood Rd., Columbus 21,  
Ohio 2'61 C

Miss Margaret Kyle

HUTCHISON, John Z., 2414 N. Central  
Park Ave., Chicago 47, Ill. 2'61 CS

Henry H. Erskine

ICEN, Stanley E., 2525 W. Grand,  
Alhambra, Calif. 2'61 P

Harry T. Tsushima

IRWIN, Dr. F. G., 38 S. Shore Dr.,  
Decatur, Ill. 2'61 CN

MC

JOACHIM, Jos. L., 1100 Linden Ave.,  
Dearborn, Mich. 2'61 P

Lylly F. Cross

JOHNSON, David W., 1301 Stratford  
Ave., S. Pasadena, Calif. 2'61 C

Charles H. Smith

JOHNSON, Miss Elsie May, 656 More-  
no Ave., Los Angeles 49, Calif.  
2'61 C

Mrs. Piquito C. Bowman

JOSEPH, Miss Harrietann, 821 Victoria  
Ave., Corona, Calif. 2'61 CP

Mrs. Pearl Shannon

KELL, Mrs. Kay, 1931 G St., Apt. 3,  
San Bernardino, Calif. 2'61 N

John W. Kell

KELLETT, Miss Alice S., Box A -  
State Hospital, Ypsilanti, Mich.  
2'61 C

C

Eric Ergenbright

KENAGA, Eugene E., 1629 Isabella  
Rd., Midland, Mich. 2'61 CN

Howard L. Garrett

KINSEY, Mrs. Elizabeth H., 251 N.  
13th, Reading, Pa. 2'61 CN

Norman E. Weber

KRIZ, Mrs. Launte, 757 E. Monticello,  
Phoenix, Ariz. 2'61 CMN

Phoenix Camera Club

LANE, Creighton L., 471 Channing  
Ave., Palo Alto, Calif. 2'61 C

Gordon A. Pool

LEVY, Milton F., 731 Amow Ave.,  
Bronx 67, N.Y. 2'61 P

Alfred Schwartz

LUDWICK, Chester, 800 S. Prairie,  
Oklmulge, Okla. 2'61 P

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MALLONEE, Robert A., 109 So. Bick-  
ford, El Reno, Okla. 2'61 CP

R. B. Fetters

MARTIN, Robin A., 9 B Devereux Ave.,  
Charleston, S.C. 2'61 C

Joel E. McFadden

MASON, Duke, 11 Pond St., Marblehead  
Mass. 2'61 JP

Samuel Chamberlain

McCASKILL, Jack V., 25 S. Michill-  
inda Ave., Pasadena 10, Calif. 2'61 C

Mrs. Catherine Choin

McHAFFIE-GOW, Mrs. Bertha, 2859  
Scott St., Victoria B.C., Canada  
2'61 C

John A. L. Muir

MCLEOD, I. F., 10947 127 St., Edmon-  
ton, Alta., Canada 2'61 C

A. D. Rufuse

McMURRAY, Miss M. Elizabeth, Ste 5,  
930 Pemberton Rd., Victoria, B.C.,  
Canada 2'61 CN

John A. L. Muir

MEYER, Rodney J., 6901st S. C. Gp.  
Box 626, APO 872, New York, N.Y.  
2'61 CP

MC

MEYERS, Joseph, Jr., Oxford, N.J.  
1'61 CP

Reginald Joyce

MICHAUD, Gerard J., 7 Mountain Ave.,  
Lewiston, Maine 2'61 J

Clayton D. Sands

MILLIMAN, George E., % Milliman  
Pharmacy, 470 N. Goodman St.,  
Rochester 9, N.Y. 2'61 C

Norton Brownell

MORELLI, Anthony R., 1986 14th Ave.,  
San Francisco 16, Calif. 2'61 P

Edward J. Jacobs

MORTON, W. C., 111 W. 17th St.,  
Hutchinson, Kans. 2'61 NP

Donald F. Phillips

MORIN, Henry A., 16572 Preost Ave.,  
Detroit 35, Mich. 2'61 CP

Joe Biringer

MOSIMAN, F. W., 111 Sutter St., Rm.  
721, San Francisco 4, Calif. 2'61 C

Miss Betty Randall

MOTTOLA, Ernest, 29 Central Ave.,  
Madison, N.J. 2'61 C

MC

MUNNS, R. M., 2315 Morton Rd., East  
Peoria, Ill. 2'61 CP

MC

NEWMAN, John, 124 Fairview Ave.,  
Great Neck, N.Y. 2'61 C

NEWMAN, Lili (Mrs. John), 124 Fair-  
view Ave., Great Neck, N.Y. 2'61 C

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Ave., Oakland 2, Calif. 1'61 P

John D. Storico

OLSON, Roy J., 110 Pinehurst Way,  
San Francisco 27, Calif. 2'61 M

Lynn W. Coons

PALMER, Ben A., 60 Alameda Padre  
Serra, Santa Barbara, Calif. 2'61 C

Emil Muench

PEHL, Mrs. A. H., 519 E. Arrow Hwy.,  
Upland, Calif. 2'61 C

Elmer F. Miller

POLCENE, Athene G., 4790 Rubidoux  
Ave., Riverside, Calif. 2'61 PT

Elmer F. Miller

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- POTHUS, Adrian, 1605 S. 99th St., Omaha 24, Nebr. 261 PT  
Joseph D. Benson
- POVERMAN, David H., 31 Lorraine St., Glen Ridge, N.J. 261 CJ  
POVERMAN, Rosemarie, (Mrs. David) 31 Lorraine St., Glen Ridge, N.J. 261 CJ  
Mrs. Ruth T. Bruckman
- REUTTER, Carl J., 9909 S. Bell Ave., Chicago 43, Ill. 261 S  
Earl L. Fiske
- ST. CLAIR, James, 430 Catharine St., Duquesne, Pa. 261 P  
Charles Burlingham
- SCHOENING, Raymond H., 411 Grand Prairie, Kalamazoo, Mich. 1260 C  
Alva L. Dom
- SCHUMACKER, Wilbur H., 100-06 75th Ave., Forest Hills, Queens 75 N.Y. 261 CST  
Henry J. Beck
- SEARLES, Mrs. James R., 12800 Post Oak Rd., St. Louis 31, Mo. 261 P  
L. W. Jacobs, Jr.
- SEDGWICK, Ruth, Mt. Holyoke College, South Hadley, Mass. 261 C  
Eric L. Ergenbright
- SHREVE, Romon L., 3217 N.E. Everett St., Portland 12, Oreg. 261 J  
C. W. Getzendorfer
- SHULL, Henry A., 6 By Road, Darien, Conn. 261 CPT  
Henry C. Miner
- SISSON, Allen L., 398 Browncroft Blvd., Rochester 9, N.Y. 261 C  
Leo Zimmer
- SMITH, Mrs. Emily Guthrie, 408 Crestwood Dr., Fort Worth 7, Tex. 261 CP  
Charles F. Swenson
- SOICHER, George, 3560 Rochambeau Ave., New York 67, N.Y. 261 P  
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- STOBBS, Alan, 149 Cardinal Crescent, Whitmore Park, Regina Sask., Canada 261 C  
MC
- TANK, Nandali Vasanji, Opp: Gautami Library, Rajahmundry A.P. India 261 NP  
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Paul M. Peters
- TECHASRISUTE, C., 182-184 Bangkok Prom, Bangkok, Thailand 261 PT  
Viroj Chirasombuti
- THUMMA, William, 213 N. 12th St., Elwood, Ind. 261 P  
William J. Conwell
- TURCHI, Robert, 57 Westmount Ave., Toronto 4, Ont., Canada 261 CP  
Stephen Robert Stefanoff
- VOGT, John J., 150-11 25 Ave., White stone 57, N.Y. 261 C  
John J. Edell
- WALTON, Lloyd B., 3014 Richard Ave., Indianapolis 26, Ind. 261 JP  
MC
- WATSON, Dr. L. C., 10837 123 St., Edmonton Alta., Canada 261 C  
A. D. Rufuse
- WHEELER, Miss Marcella, Khartoum Department of State, Washington 25, D.C. 261  
Florence A. Porter
- WHITE, Chet, 706 No. Cataract Ave., San Dimas, Calif. 261 CNP  
C. A. Parker
- WHITE, James M., 2390 Woodlyn Rd., Pasadena 7, Calif. 261 P  
Mrs. June E. Hughes
- WINER, Abraham Raphael, 370 Lexington Ave., New York, N.Y. 261 CMT  
Alfred C. Schwartz
- WOODWARD, Mrs. W. N., 127 W. 30 Ave., Hutchinson, Kans. 261 NP  
Donald F. Phillips
- YEON, Terry G. H., 64 Weld Road, Kuala Lumpur, Selangor, Malaya 261 C  
MC
- YOUNG, Mrs. Amy, 316 E. Harrison, APT. 308, Seattle 2, Wash 261 C  
James McVie
- ZIEGLER, Vincent C., 21 Allen Rd., Wellesley Hills, Mass. 261 C  
Don Robinson

### CAMERA CLUBS

- DE KALB LENS & SHUTTER CLUB, P.O. Box 1084, E. D. Disney, Atlanta 1, Ga. 261 P  
P. C. Bongs
- DOLE CAME RA CLUB, % Charles Matayoshi, Box 3380, Honolulu, Hawaii 261 P  
Urban M. Allen
- LENS CAME RA CLUB INC., % Paul A. Amato, 1059 E. Hyde Park Blvd., Chicago 15, Ill. 261 CP  
Miss Shirley J. Stone
- LIBERTYVILLE ART CLUB, % James E. Pribilski, 419 W. Park Ave., Mundelein, Ill. 261 P  
Col R. G. Hersey

- LOWER BUCKS CAMERA CLUB, % Alan R. Weiss, 38 Timothy Lane, Levittown, Pa. 261 CP  
MC
- MONTREAL MOVIE MAKERS, % P.U. Aasgaard, 1350 Champigny Str., St. Laurent, Que., Canada 261 M  
Jock Ruddell
- NATURALISTS' CAMERA CLUB OF TOLEDO, % John Murphy, Water-ville, Ohio 261 N  
Mrs. Georgia Roper
- NEWCASTLE UPON TYNE PHOTOGRAPHIC SOCIETY, % S. V. Johnson, 15 Derwent Crescent, Swalwell, Newcastle Upon Tyne, England 261 CP  
Mrs. Georgia Roper
- NORTHEASTERN OHIO CAMERA CLUB COUNCIL, % Mrs. Alicia Roof, 2379 Elmwood Dr., Westlake, Ohio 261 C  
Alicia M. Roof
- PENINSULA HOME MOVIES, % Marcel M. Avoux, 1157 18th Ave., Redwood City, Calif. 261 CM  
N.P. Thomas
- THE PHOTOGRAPHIC SOCIETY OF IRELAND, 11, Hume St., Dublin, Ireland 261  
MC
- SYLVANIA 128 CAMERA CLUB, Waltham Laboratories, 100 First Ave., Waltham 54, Mass. 261 C  
Les Campbell
- TURLOCK CAMERA CLUB, % Mrs. Harriet Lee, Box 982, Turlock, Calif. 261 C  
Clarence D. Higgins

## PSA Trading Post

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office, 1822 Leland Ave., Chicago 40, Ill., by the 20th of the month and will normally appear in the second following issue. PSA assumes no responsibility because of this free listing service.

**WANTED**—PSA's National Lecture Program continually seeks outstanding photographer-lecturers. Don't be modest! For further details, write Maurice H. Louis, Hon. PSA, FPSA, 333 West 56 St., New York 19, N.Y. 261

**WANTED**—Suitable prints to photo-oil color, 8x10 or larger, matte and semi-matte are continually needed by VSP's student-patients. Please mail to: Volunteer Service Photographers, Inc., 111 West 57th St., New York 19, N.Y. 261

**SALE**—Kodak Retina Longar Lens Component (80mm f/4); Kodak Retina 80mm Auxiliary Lens; Kodak Retina Curtar Lens Component (35mm f/4). All equipment in excellent condition; send reasonable offer to Carl L. Garner, 777 Blanchard Ave., Chambersburg, Pa. 261

**SALE**—New \$10.95 Cine Kodak Duo (8 & 16mm) splicer outfit, \$6.00. New field case for Kodak Signet 35. \$3.00. Frank Gill, 106 Lincoln St., Oil City, Pa. 261

**SALE**—Aristo Cold Lite Head for Kodak Precision A enlarger. Like new. \$10.00. Henry Miner, Box 862, Old Greenwich, Conn. 261

**SALE**—16 Bausch and Lomb slide trays, new condition, all but one in original container. Capacity 40 slides each. Price 85c each or trade for 6-drawer file cabinet, excellent condition. Warren L. Bain, 77 Peachtree Memorial Dr., N.W., Atlanta 9, Ga. 261

**SALE**—Little used equipment at bargain prices. Complete darkroom with Kodak Precision enlarger, Kodak Medalist and Reflex cameras. Bantam adapter on Recamor-type German camera. Projectors, screens, books. Send self-addressed envelope for list and further information. Frank E. Rice, FPSA, 6524 N. Maplewood Ave., Chicago 45, Ill. 261

**SALE**—Linhof 25x35 with Schneider lenses, 65 Angulon, 105 Xenar, 180 Tele-Arton, new Ideal Rollex, lenshood and adapter ring fitting all lenses, cable, carrying strap and compact German special fitted cowhide case. Slightly used, all in perfect condition. Price \$400. Thomas H. Uzzell, 818 Monroe St., Stillwater, Oklahoma. 261

**SALE**—Miami & Nassau—Beautiful 2x2 Leica quality original slides, 3 samples for \$1.00. Write Lou Snyder, 440 N.W. 130th St., Miami 68, Florida. 261

**SALE**—Leica 35mm Summaron f/3.5 lens, screw-mount, graduated in feet, \$35.00 plus postage. Harold Walker, Box 227, Meadowbrook, Pa. 261

**SALE**—4x5 Graphic View II, brand new. Graflex back, \$95.00. Medalist 25x34 excellent condition, f/3.5 Ektar, X synchronization, top grain case, \$45.00. Ralph Bowie, 810 Longwood Dr., N.W., Atlanta 5, Ga. 261

**SALE**—\$1.40 Mitchell 35mm magazines, never used, with subtracting footage indicators. Very reasonable, or will exchange for Exacta accessories. 2 Super Simplex projectors, complete with Ashcroft Hi-Lo lamps, 18" magazines, RCA sound-heads, fine-point pedestals. Michael Mazzola, 66 Ahi Place, Honolulu 17, Hawaii. 261

**SALE**—Leitz #1645 OTDYM Visoflex II, bayonet mounting with 4X magnifier, \$75.00. Leitz #16464 OTZFO Universal focusing mount for Visoflex II, \$23.00. Leitz #1647 OTZFO adapter tube for 135mm Hektor f/4.5 to OTZFO, \$2.00. Leica #11135 HEFAM 135mm Hektor f/4.5 lens bayonet mount, \$95.00. All equipment purchased new within the last 3 months. Robert F. Jones, 77 Monroe St., Cedar Grove, New Jersey. 261

**SALE**—25x35 Pacemaker Speed Graphic, 135mm Wollensak Raptar f/4.7, coupled Kajan rangefinder, Graflok Back, 6lm pack adapter, \$80. 1-22 & 2-23 roll film backs, \$5.00 each, 2 cut film holders, \$5.00 pair. All plus any shipping charges. M. Williamson, 34-07 31st Ave., Astoria 3, N.Y. 261

**SALE**—4x5 Speed Graphic, Zeiss Tessar f/4.5 135mm lens, coupled Hugo Meyer rangefinder, no sync, very old, but excellent condition, \$35.00. 10 Riteway 4x5 film holders, almost new, \$20.00. All plus any shipping charges. M. Williamson, 34-07 31st Ave., Astoria 3, N.Y. 261

**SALE**—Leica M3 50mm DR Summicron f/2, and ever-ready case, \$255.00; 90mm collaps. Elmar, \$74.00; Leica MC meter with booster & case, \$23.00; shade for 35mm and 50mm, \$3.00; Leitz CEYOO flash gun, \$12.00; Fresnel Giraffe Boom spotlite, \$86.00; 50mm DR Summicron f/2 with optical viewing unit for Leica M3, \$105.00; 15" Wollensak Telephoto, \$58.00. All in excellent condition. Chas. G. Hess, 85-22 104 St., Richmond Hill 18, N.Y. 261

**SALE**—Zeiss Triotar 135mm f/4 lens, new condition, for Exakta \$24.50. Steinheil 85mm f/2.8 for Exakta, good condition, \$19.00. Wm. P. St. Clair, Jr., 1562 Pensacola St., Honolulu 14, Hawaii. 261

**SALE OR TRADE**—One dozen 4x5 cut film hang-ers & three Graflex film pack adapters for Graflex back (will not fit Graphic or Graflex spring backs). Will sell the whole works for \$15.00 or trade for 2 1/4x3 1/2 double cut film holders. Ray F. Anderson, Island View Route, Ranier, Minn. 261

**SALE**—3 1/4x4 1/2 Corona View, Robot IA, will trade or sell. Need Exacta Body and Rodenstock 120mm lens. "Imagon" lens for Exacta VX. Quote price and condition. Paul E. Holub, 6515 Brackenridge Ave., Cincinnati 13, Ohio. 261

**SALE OR TRADE**—for what have you—complete 4x5 Crown and Speed Graphic outfit. Franklin Gill, 106 Lincoln St., Oil City, Pa. 261

**SALE**—15mm f/4.5 Voigtlander Apo-Lanthar lens, Compur M-X, almost new, \$60.00. E. G. Anderson, 731 E. Harvard Rd., Burbank, California. 261

**SALE**—Exakta VXIIa with f/2.0 Auto Biotar and 135mm P.S. f/4.0 Triotar. Both prism and waist-level finders. \$200 complete. Jerry Harris, 8-20 Marshall St., Irvington 11, N.J. 261

**SALE**—Linhof Super Technika IV 4x5, 135mm Symmar f/5.6 lens. Cam coupled 90mm Super Angulon lens. Linhof multi-focus viewfinder. 3 Linhof cut film holders. Linhof tropical case, etc. Camera used twice. \$1075 value for best offer. Edward Knight, P.O. Box 974, Key West Florida. 261

**WANTED**—in mint condition, one Leica Polarizing Screen (automatic) for 50mm Summicron lens. State price. D. H. Bartine Ulmer, M.D., 119 Chestnut St., Moorestown, N.J. 261

**WANTED**—Leica M-2 Body or with 35mm W.A. lens, Visoflex II housing. Edward Knight, P.O. Box 974, Key West, Florida. 261

**WANTED**—Leica M-3 body only and 85mm Summarex or 90mm Summicron. Cash and/or trade 90mm Elmar, old but excellent condition. George Hargraves, 110 N. 18th, Pocatello, Idaho. 261

**WANTED**—Pan-Cinor or other zoom lens for H-16 Bolex, also 600 to 1000mm telephoto lens Exakta or "C" mount, also 135mm automatic Exakta lens, also top quality tape recorder. W. E. Brunson, Sr., P.O. Box 308, Sumter, S.C. 261

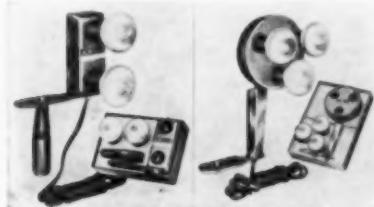
**WANTED**—Dimmer switch for use with photo flood lamps. F. C. Gebhardt, 140 E. 29th St., Erie, Pa. 261

**WANTED**—Stereo Angle lenses No. 1, No. 2 and No. 3; also neutral, deluxe or regular. James Davis, 2608 E. Spring St., Seattle 2, Wash. 261

## NEW PRODUCTS

(Continued from page 50)

TWO AND THREE-LAMP movie lighting units that make use of the compact G-E DAN lamp have been announced by Acme-Light Mfg. Co., 4646 W. Fulton St., Chicago 44, Ill. Known as Handy-Dandy units, they are



Compact units employ DAN lamps

designed to be tilted up to 90° for bounce-light effects and are equipped with exposure guides for ASA 16 and 40 films. The three-lamp Model 3HD is 11" high, retails under \$12.95; Model 2HD is 5" high, costs less than \$8.50.

GALLON PLASTIC BOTTLES that can be squeezed to force the air out of them to prevent oxidation of photographic chemicals have been announced by Chari-Vari House, P. O. Box 422, Highland Park, Ill. Termed Flixibots, the bottles come with air-tight plastic caps and cost \$1.50 each or three for \$4, postpaid.

RECONDITIONING SERVICE for motion pictures has been extended to include the 8mm field by Rapid Film Technique, Inc., 37-02 Twenty-seventh St., Long Island City, N.Y. The company has developed highly specialized equipment to repair film damage and remove scratches. A protective coating is applied to guard against future damage. The company's film-doctoring service was developed to fill the needs of professional clients using 16 and 35mm film, and will be available to amateurs in the 8mm field through some 400 dealer outlets.

## The Editor's Corner

THE MAJOR NEWS of this month deals with new equipment, materials and techniques. Many new products were introduced at the Master Photo Dealers' and Finishers' convention in Philadelphia in March. Those that were announced far enough in advance are covered in the *New Products* department of this issue. Others will be described next month.

Kodachrome II brings a change in the film which has been the standard of color slide and movie makers for a quarter of a century. This advance seemed so significant that we solicited the aid of 17 members representing all the divisions to bring you a test report on the new film. This is the most ambitious project of its kind that the JOURNAL has undertaken. By the time this issue reaches you, you probably will have learned quite a bit about Kodachrome II from other sources. Our aim has been a report neither highly technical nor broadly general—one that would focus on your particular interests and deal with the things you have come to expect from a reversal color film. We are grateful to all the participants in this test program, and especially to Ed Kentera who handled the film of the Motion Picture Division representatives and correlated the results of their tests.

Lest all this color news obscure an important advance in black-and-white, we call to your attention Vince Stibler's report on the new Polaroid Positive/Negative material, also in this issue. It produces a permanent negative as well as an on-the-spot print in 15 seconds. This development overcomes the most serious limitation the advanced amateur has had to face in considering

use of the Polaroid-Land process in his work.

As though to place this month's new developments in historical perspective, the annual review *Photopress in 1960* by George T. Eaton, FPSA, appears in this issue. We are grateful to the publishers of *The American Annual* for permission to present it here.

Tools and techniques are not all of photography. Subject matter and the photographer's own unique and personal approach to it are important, too. For a thought-provoking look at trends and counter-trends in exhibition photography, be sure to read Gertrude E. Wohltman's *Candid Pictorials* and the companion piece by Irving A. J. Lawres, APSA.

Spring brings with it thoughts of outings, vacations and conventions. In this issue we have stories of the Pittsburgh and Miami PSA Regionals, as well as Skipper Miller's article on things to photograph in New York during the National Convention during September. Next issue will bring the programs of the Dallas and Tacoma Regionals, together with tips on travel photography in their areas.

Another May feature will be *How to Plan a Photo Weekend* by Emily H. Bush and Earle S. Myers, who will share with you their experience gained in planning Cameracade outings over the past six years. It's full of ideas for club outing chairmen and may inspire your group to enjoy the fun and fellowship of an overnight photo field trip. Also in the vacation vein, although appropriate the year around, are articles on landscape photography.

And of course May will bring the annual *Who's Who* listings—that big scoreboard on which achievement in all phases of exhibition photography is recorded. —Robert L. McIntyre, FPSA

### MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,  
2005 Walnut St., Philadelphia 3, Penna.

Date .....

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

#### DIVISIONAL AFFILIATION:

Color ..... ( ) Photo-Journalism ..... ( ) Stereo ..... ( )  
Motion Picture .. ( ) Pictorial ..... ( ) Techniques ..... ( )  
Nature ..... ( ) My choice of one free divisional affiliation is: (please print) .....

Any dues remitted herewith are to be returned if my membership is not granted.

PLEASE Name Mr.  
PRINT Mrs.  
OR TYPE Miss .....

Street .....

City ..... Zone..... State.....

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the above for membership in the Photographic Society of America:

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Address: .....

APRIL 1961

DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included free in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

Have You Enrolled Your New Member?

# Exhibitions & Competitions

## Pictorial Prints

Note: M—monochrome prints, C—color prints. Entry fee is \$1.00 in each class unless otherwise specified.

### PSA Approved

These salons initially approved for Monochrome and/or Color Print portions only by the Pictorial Division. See other listings on this page for approval of other sections.

(For listing and approval send data to Alfred W. Hecht, APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N.Y.)

**Royal** (M) No entry fee; return postage requested. Closes March 29. Exhibited May 11-June 28. Data: The Secretary, The Royal Photographic Society, 16 Princess Gate, London, SW7, England.

**Winnipeg** (M,C) Fee \$1.25. Closes April 1. Exhibited April 29-May 14 in Winnipeg Art Gallery. Data: J. M. Duncan, ARPS, Chairman, 234 Winchester St., St. James, Winnipeg 12, Manitoba, Canada.

**Baltimore** (M,C) Fee \$1.00 plus return postage. Closes April 7. Exhibited May 5-19 at Towson Plaza Garden Room. Data: Paul C. Clough, 24 East Eager Street, Baltimore 2, Maryland.

**Hertford** (M,C) Fee \$1.25. Closes April 15. Exhibited May 27-June 3 at The Corn Exchange. Data: R. J. Clowes, 84/88 High St., Ware, Herts, England.

**Adelaide** (M,C) Closes April 22. Exhibited May 27-June 3. Data: Adelaide Camera Club, Box 602E, G.P.O., Adelaide, South Australia.

**Boise** (M,C) Fee \$2.00. Closes April 25. Exhibited May 9-28 at Boise Art Gallery. Data: LeVoe Wheeler, Chairman, 303 Daisy St., Boise, Idaho.

**Youngstown** (M,C) Fee \$2.00. Closes April 26. Exhibited May 7-28 at Butler Institute of American Art. Data: Carl C. Shutt, Chairman, 8498 Warwick Road, S. E., Warren, Ohio.

**Wichita** (M,C) Fee \$2.00. Closes April 26. Exhibited May 7-27. Data: Wichita Int'l. Exhibition of Photography, P. O. Box 591, Wichita 1, Kansas.

**Scottish** (M) Closes April 29. Exhibited June 3-24 at Coliseum House, Kilsyth. Data: J. W. B. Park, 117 Low Craignards, Kilsyth, Glasgow, Scotland.

**Stockton-on-Tees** (C) Fee \$1.00 plus return postage. Closes April 29. Exhibited at Preston Hall Art Gallery May 20-June 6. Data: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, England.

**Thailand** (M) Closes April 30. Exhibited July 15-25 at Samitham Hall. Data: B. M. Podaka, P. O. Box 1258, Bangkok, Thailand.

**Les Valley** (M) Closes May 2. Exhibited June 10-17 at Town Hall. Data: E. J. Carter, Secty., 5 Church St., Waltham Abbey, Essex, England.

**San Diego** (M,C) Closes June 1. Exhibited June 30-July 9 at San Diego State Fair. Data: R. J. Smith, P. O. Box 337, La Mesa, California.

**Calgary** (M,C) Closes June 3. Exhibited July 10-15 at Calgary Exhibition and Stampede. Data: W. H. Elliott, Chairman, 1315 14th St. N.W., Calgary, Alberta, Canada.

**Midland** (M) Closes June 3. Exhibited July 15-August 12 at Art Gallery, Royal Leamington Spa. Data: G. A. Paddock, Secty., 97 Harden Road, Walsall, England.

**South Shields** (M,C) Closes June 8. Exhibited July 8-29 at South Shields Public Library. Data: Exhibition Secty., South Shields Public Libraries, South Shields, County Durham, England.

**Pondicherry** (M,C) Closes June 20. Exhibited August 15-24. Data: Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India or Sri Aurobindo International Center, 875 5th Ave., New York 21, N.Y., or Mr. N. C. Patel, PO Box 50, Singapore, Malaya.

**Kuala Lumpur** (M,C) Closes July 8. Exhibited August 26-September 10 at The British Council Hall. Data: Mr. F. L. Chan, ARPS, EFIAP, Secty., Photographic Society of the Federation of Malaya 11, High St., Kuala Lumpur, Malaya.

### Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 1822 Leland Ave., Chicago 40, Illinois.

**Edinburgh** (M) Closes July 6. Exhibited August 19-Sept. 9 at St. Cuthbert's Hall. Data: John E. Black, Secty., 18 Dryden St., Edinburgh 7, Scotland.

**Sydney** (M,C) Closes July 13. Exhibited August 12-23. Data: W. B. Allen, Secty., 325 Pitt St., Sydney, Australia.

**Mexico** (M,C) Fee \$2.00. Closes July 23. Exhibited August 24-September 7. Data: Fernando Lopez Alvarez, Niza No. 236, Mexico City 6, D.F., Mexico.

**Oregon State Fair** (M,C) Fee \$2.00. Closes August 20. Exhibited September 1-9 at Oregon State Fair. Data: A. L. Thompson, Salon of Photography, Oregon State Fair, Fair, Salem, Oregon.

**Rosario** (M,C) Closes August 22. Exhibited Sept. 16-October 2. Data: Eugenio Noel, Pena Fotografica Rosarina, Casilla Correo 621, Rosario, Argentina.

**New Zealand** (Christchurch) (M,C) Closes August 22. Exhibited Sept. 9-16. Data: Miss D. M. Thomas, Secty., 14 Cissoid St., Merivale, Christchurch, New Zealand.

**PSA (New York)** (M,C) Fee \$2.00. Closes August 23. Exhibited Sept. 27-30 during National Convention of PSA, Hotel Statler-Hilton, New York. Data: Mrs. Ruth Coleman, Secty., 161 Hicks St., Brooklyn 1, New York.

**Los Angeles** (M,C) Fee \$1.00 plus postage. Closes August 26. Exhibited Sept. 15-Oct. 1 at Los Angeles Fair. Data: Leona Piety, Chairman, 613 Allyn Ave., Ontario, California.

**Puyallup** (M,C) Closes Sept. 2. Exhibited Sept. 16-25 at Western Washington Fair. Data: Western Washington Fair Association, Puyallup, Washington.

**Albuquerque** (M,C) Fee \$2.00. Closes Sept. 5. Exhibited Sept. 14-24. Data: Robert W. Hall, 1804 June Street, N.E., Albuquerque, New Mexico.

**Queensland** (M,C) Closes Sept. 27. Exhibited October 30-November 4. Data: John Sprey, c/o Brisbane Camera Group, PO Box 205, Brisbane, North Quay, Queensland, Australia.

### Other Salons

**Photovision 1961** (M,C) Closes April 1. Exhibited May 9-26 at Museum of Modern Art of Australia. Data: Museum of Modern Art of Australia, Tavistock Place, Melbourne, Australia.

**Trento "Mountain"** Limited to photographs depicting beauty, flora, fauna, sports, folklore, etc. of mountains. Closes August 18. Exhibited Sept. 28-October 10. Data: Club Alpino Italiano, Societa Alpinisti Tridentini, Casella Postale 205, Trento, Italy.

## Color Slides

Approved for color slide section only.

(For listing and approval send data to Adolph Kohner, APSA, West Main St., Amenia, N.Y.) Entry fee \$1.00 unless otherwise specified.

**Long Island** May 6-11, deadline April 14. Forms: Mrs. Sylvia Solomon, 83-22, 164 Place, Jamaica 32, N.Y.

**A.P.F. Adelaide**: May 29-June 3. Deadline April 22. Forms: D. D. Mullins, Box 602E, GPO, Adelaide, South Australia.

**Idaho** May 14-28, deadline April 25. Forms: DeVoe Wheeler, 303 Daisy St., Boise, Idaho.

**Wichita** May 16-24, deadline April 26. Forms: Wichita Exh. of Photo., P. O. Box 591, Wichita, Kansas. Entry fee \$1.25.

**Brisbane**: May 15-20, deadline April 27. Forms: Dr. Ronald V. Knight, PO Box 183-Broadway, Brisbane, Australia. 2½ x 2½ slides accepted.

**Columbus** May 13-June 9, deadline April 29. Forms: Wallace P. Cash, P. O. Box 994, Columbus 16, Ohio. 2½ x 2½ slides accepted.

**Guatemala**: May 26-June 2. Deadline May 5. Forms: Club Fotografico de Guatemala, Pasaje Rubio 24A, Guatemala, C.A.

**Auckland**: May 23-June 12, deadline May 10. Forms: Rodney A. Hoggard, PO Box 5600, Auckland, New Zealand. Also Frank Mitch, 2065 Kemery Rd., Akron 13, O. 2½ x 2½ slides accepted.

**Liberty Bell** May 29-June 5, deadline May 13. Forms: Walter L. Furst, 1424 Powell St., Norristown, Pa.

**Denver** June 1-18, deadline May 15. Forms: Glen Thrush, APSA, Box 1732, Denver 1, Colo. 2½ x 2½ slides accepted. Entry fee \$1.25.

**Reading** June 4-19, deadline May 18. Forms: Herman B. Franklin, 325 Summit Ave., West Reading, Pa. Entry fee \$1.25.

**CPAC-Hamilton** June 10-15, deadline May 20. Forms: John B. Giles, 383 Main St., East, Hamilton, Ontario, Canada. 2½ x 2½ slides accepted. Entry fee \$1.25.

**Oregon Trail** June 5-15, deadline May 22. Forms: Oregon Trail Int. P. O. Box 132, Forest Grove, Oregon. Entry fee \$1.25.

**Barcelona** June 17-25, deadline May 23. Forms: D. Ricardo Duran, Correca 281, Barcelona, Spain. 2½ x 2½ slides accepted.

**Southwest** June 30-July 9, deadline June 8. Forms: R. J. Smith, P.O. Box 337, La Mesa, Calif. 2½ x 2½ slides accepted.

**Lewis and Clark** Aug. 16-20, deadline July 9. Forms: Mrs. Verle McFarlane, Postmaster's Box, Oregon City, Ore. Entry fee \$1.25.

**Sydney** Aug. 12-23, deadline July 13. Forms: W. B. Allen, 325 Pitt St., Sydney, Australia.

**Mexico** Aug. 24-Sept. 7, deadline July 30. Forms: Club Fotografico de Mexico Ave., San Juan de Letran 80, 1er piso, Mexico 1, D.F. 2½ x 2½ slides accepted.

**Hong Kong University** Sept. 15-21, deadline Aug. 15. Forms: Ng Shiu-Keen, ARPS, Photo. Soc. University of Hong Kong, P. O. Box 1943, Hong Kong.

**Rosario** Sept. 16-Oct. 2, deadline Aug. 22. Forms: Hildebrando Nesci, Pena Fotografica Rosarina, Casilla Correo 621, Rosario, Argentina.

**Los Angeles County Fair** Sept. 15-Oct. 1, deadline Aug. 25. Forms: Margaret Sweet, Photography Dept., Los Angeles County Fair, Pomona, Calif. 2½ x 2½ slides accepted.

**Luxembourg** Oct. 3-14, deadline Sept. 11. Forms: Rene Jentgen, 50 Rue Felix de Blochhausen, Luxembourg, Grand Duchy.

**Queensland** Oct. 30-Nov. 4, deadline Sept. 27. Forms: John Sprey, P.O. Box 205, Brisbane, North Quay, Queensland, Australia.

**Chicago** Oct. 28-Nov. 5, deadline Oct. 2. Forms: G. P. Hoffman, 131 Drexel Ave., La Grange, Ill.

## Nature

**COMING NATURE EXHIBITIONS:** For listing and approval send data to Ted Farrington, APSA, 10300 So. Fairfield Ave., Chicago 55, Ill.

### PSA Approved

**Wichita**, May 7-27, closing April 26. Prints & slides. Forms: Wichita International Exhibition, P. O. Box 591, Wichita 1, Kansas.

**Brisbane**, May 15-20, closing April 27. Slides. Forms: Dr. R. V. Knight, P. O. Box 183, Broadway, Brisbane, Australia.

**Columbus** May 13-June 9, closing April 29. Slides. Forms: Wallace P. Cash, P. O. Box 994 Columbus 16, Ohio.

**Oregon Trail** June 1-12, closing May 15. Slides. Forms: Thomas E. Clapham, Box 132, Forest Grove, Oregon.

**Hamilton**: June 10-15, closing May 20. Slides. Forms: John B. Giles, 383 Main St., East, Hamilton, Ont., Canada.

**Denver** May 29-July 1, closing May 22. Prints and slides. Forms: Barry H. Bieler, 3280 Otis St., Wheatridge, Colo.

**Southwest** June 30-July 9, closing June 15. Slides. Forms: R. J. Smith, P. O. Box 337, La Mesa, Calif. Entry fee \$1.25.

**Santa Barbara** July 5-22, closing June 28. Prints and slides. Forms: Ben Palmer, P. O. Box 4204, Santa Barbara, Calif.

**Sydney** Aug. 12-23, closing July 13. Prints and slides. Forms: W. B. Allen, 325 Pitt St., Sydney, Australia.

**Christchurch** Sept. 9-16, closing Aug. 22. Prints only. Forms: Laurie A. Thomas, 14 Cissoid St., Merivale, Christchurch, N.W. 1, New Zealand.

**Rosario** Sept. 16-Oct. 2, closing Aug. 22. Slides. Forms: Mr. Hildebrando Nesci, Pena Fotografica Rosarina, Casilla Correo 621, Rosario, Argentina.

**Pomona** Sept. 9-Oct. 2, closing Aug. 27. Prints and slides. Forms: John W. Kell, 1782 Fremontia Dr., San Bernardino, Calif.

### PSA JOURNAL

## Stereo

(For listing send data to Ted Laetsch, APSA, 406 W. Clovernook Lane, Milwaukee 17, Wis.)

**Wichita:** Closes April 26, 4 slides \$1.25. Forms: Wichita International Exhibition of Photography, P. O. Box 591, Wichita, Kansas.

**Scottish:** Closes April 29, 4 slides \$1.35. Forms: Mr. J. W. B. Park, 117 Low Craigness, Kilsyth, Glasgow, Scotland.

**Denver:** Closes May 15, 4 slides \$1.25. Forms: Glen Thrush, APSA, Box 1732, Denver 1, Colorado.

**Oakland:** Closes May 20, 4 slides \$1.25. Forms: Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

**Sydney:** Closes July 13, 4 slides \$1.00. Forms: Mr. W. B. Allen, 325 Pitt St., Sydney, Australia.

**Mexico:** Closes July 30, 4 slides \$1.00. Forms: Club Fotografico de Mexico, Ave. San Juan de Letran 80, ler piso, Mexico 1, D.F.

## PSA Competitions

**CD International Slide Competition**—Four slides, not previously accepted in exhibitions, or winners in this competition. Two classes—"A" for advanced workers, "B" for beginners. Information: Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio.

**CD National Club Slide Competition**—Data: Dr. J. H. Arrieta, 155-14th Ave., San Francisco, Calif.

**CD Portrait Contests**—Next closing May 1, 1961. John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

**CD Slide Sequence**—Two separate competitions, Travel sets and Photoessays with commentary. Next closing June 1. Data: T. C. Wetherby, APSA, 116 Avenue L, Pittsburgh 21, Pa.

**MPD Annual Film Competition**—Charles J. Ross, APSA, 3580 Griffith Park Blvd., Los Angeles 27, Cal.

**Nature National Club Slide Competition**—Data: Mrs. Irma Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

**Nature Print Contest**—(Individuals) Three contests, 4 prints 5x7 to 16x20, medals and ribbons. Data: F. W. Schmidt, Dept. Med. Illus., University of Texas Medical Branch, Galveston, Tex.

**Nature Slide Contest**—(Individuals) Four contests, three classes, either 2x2 or 2½x2½ slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn.

**PD Color Print Contest**—For PD members only. Data: Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.

**PD Fifth Landscape Contest**—Data: Lloyd Gregory, 331 Hillside Village, Dallas, Texas.

**PD International Club Print Competition**—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

**PD Print of the Month Contest**—For PD members only. Data: Miss Alicia Parry, APSA, 609 Sedgwick Drive, Syracuse 3, N. Y.

**Stereo Ende Slide Sequence**—Data: Frederick Adams, 700 Bard Avenue, Staten Island, N. Y.

**Stereo Individual Competition**—Beginners and Advanced classes. Four slides. Contests close March 10 and May 12. Data: Hilbert J. Wagner, Rt. 1, Daniels Drive, Germantown, Wis.

**Stereo National Club Competition**—Jan. 15, April 15 and July 15 closings. Data: E. K. Metzdorf, 2222 Pennsylvania Ave., Topeka, Kansas.

**TD Traveling Exhibits**—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Tops. Data: Art Hansen, Box 82, Parlin, N. J.

## WHOM TO WRITE

**SALONS**—Write the person listed for forms. Note that salons are on the list for months ahead and that additions are made every month. Allow yourself plenty of time to get the forms and ship your entry.

**SERVICES**—Write the person listed. If in doubt, several Divisions list under "Membership" the person who can steer you to the correct source of information. Note separation of services for individuals and services for Clubs. "Individuals" includes only PSA members. (All service leaders are requested to notify the Journal of address changes at the same time they notify Headquarters.) Names and addresses of Division and Zone heads are listed under the Board of Directors on page 4. Write them if your question covers other subjects.

MARCH 1961

# PSA Services Directory

## PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

### Editors:

**PSA Journal**—Robert L. McIntyre, FPSA, 1822 Leland Ave., Chicago 49, Illinois.

**Color Division Bulletin**—Mrs. Claire Webster, APSA, 2 Hillcrest Court, Berkeley 3, California.

**Cine-Reporter**—George Merz, FPSA, FACI, 1443 Harrison St., Hollywood, Fla.

**Nature Shots**—Elizabeth Kaston, Mrs. B. V., 410 Blake Road, New Britain, Conn.

**P-J Bulletin**—Joseph Fabian, 252-39 Brattle Road, Little Neck, N. Y.

**Pictorial Division Bulletin**—Moorie Roberts (Mrs. Glen), 15130 Ashland Ave., Harvey, Illinois.

**Stereogram**—Dorothy Hodnik (Mrs. Conrad), 2030 E. 72nd Place, Chicago 49, Ill.

**PS&T—Ira B. Current**, FPSA, 26 Woodland Ave., Binghamton, N. Y.

**Camera Club Bulletin**—Alva L. Dorn, APSA, 3823 Dale St., Kalamazoo, Mich.

**TD Newsletter**—Arthur W. Hansen, P. O. Box 100, Parlin, N. J.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

**Color**—Adolph Kohnert, APSA, W. Main St., Amenia, N. Y.

**Nature**—T. R. Farrington, FPSA, 10300 S. Fairfield Ave., Chicago 55, Ill.

**Photo-Journalism**—Daniel Zirinsky, 383 101 St. Brooklyn 1, N. Y.

**pictorial and Color Prints**—Alfred W. Hecht, APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Stereo**—John Paul Jensen, APSA, 8000 S. Merrill Ave., Chicago 17, Ill.

## Master Mailing List

**Color**—Ray O'Day, c/o Pier 84 South Philadelphia 48, Pa.

**Color Prints**—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

**Pictorial—North American Salons**, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J.

**Overseas Salons**, Mrs. Rhyna Goldsmith, 21-20 75th St., Jackson Heights, L. I., N. Y.

**Stereo**—Miss Dorothy Otis, 1280 Chili Ave., Rochester 11, N. Y.

## Who's Who

**Color**—Mrs. Pearl Johnson, APSA, 661 Meriton Rd., Detroit 3, Mich.

**Color Prints**—Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

**Nature**—Mrs. Augusta Dahlberg, 1121 W. 93 St., Chicago 20, Ill.

**Pictorial—N. American**, Ken Willey, APSA, 701 Fifth St., Lyndhurst, N. J. **Overseas**, Mrs. Rhyna Goldsmith, 21-20 75th St., Jackson Heights, L. I., N. Y.

**Stereo**—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kansas.

## Services to Individuals

\*For Competitions see "PSA Competitions"

## PSA Services

**Chapters**—John Sherman, APSA, 503 Mobil Oil Bldg., Minneapolis 2, Minn.

**Travel**—Tom Firth, FPSA, Trappe, Md.

**Travel Aides**—Mrs. Caryl Firth, FPSA, Trappe, Md.

**Slide Study Groups**—Mrs. Marion Troup, 44 North Waiola Avenue, La Grange, Illinois.

**Library**—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.

**Travel Slide and Story Competition**—

**Portrait Competition**—

**Photo Essay Workshop**—A. Blair Thaw, 5037 Millwood Lane, N.W., Washington 16, D.C.

**Slide Evaluation Service**—Jack Lowe, 403 Montgomery St., Marietta, O.

## Division Services

### Color Division

**CD Membership Slides**—Mrs. Elva Hayward, 3631 Rose Ave., Long Beach 7, Calif.

**Exhibition Slide Sets—East**—Robert G. Byrne, Jr., 21-A Rock Avenue, Swampscott, Mass. **Central**—Henry Rush, 740 Merrick Street, Shreveport, Louisiana. **West**—Mrs. Marion Roberts, 15212 Giordano, La Puente, California. **Canada**—C. K. Cucksey, 11 Buckingham Avenue, Chatham, Ontario, Canada.

**Instruction Slide Sets—East**—R. H. Klein Schmidt, 41 Parkside Crescent, Rochester 17, New York. **West**—Lee F. Fuller, 1171 East Seneca Street, Tucson, Arizona. **Canada**—W. Clifford Healy, 72 King St., Welland, Ont., Canada.

**International Slide Competitions**—\*

**Permanent Slide Collection**—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.

**Hospital Project**—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Star Ratings**—Mrs. Marian Neill, 3948½ West Avenue 40, Los Angeles 65, California.

**Slide Circuits**—John W. Cates, 2503 Juan Street, San Diego 10, California.

**International Slide Circuits**—Mrs. Arthur B. Hatcher, 125 Columbus Ave., Port Chester, N. Y.

## Motion Picture Division

### Annual Film Competition

**Film Library**—John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.

**Book Library**—Ed Greer, 4916 Silver, Kansas City 6, Kansas.

**Film Analysis and Judging Service**—Ernest F. Humphrey, APSA, 274 So. Seneca Blvd., Daytona Beach, Fla.

**Film Planning**—Leonard Bauer, Jr., 522 Endfield Rd., Oreland, Pa.

**Foreign Services**—Harrison F. Houghton, 4101 Glethorpe St., Hyattsville 7, Md.

**International Relations**—Leslie B. Eby, 15362 Southfield, Detroit 23, Mich.

**Membership and Services**—J. Joseph de Courcille, APSA, 2803 Duncan Rd., Wilmington 8, Delaware.

**Sound Services**—Ervin R. Miller, 416 Manor Dr., Dallas 24, Texas.

**Tape Library**—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

**Technical Information**—W. Messner, APSA, AACL, 999 Garrison Ave., Teaneck, N. J.

(Continued on next page)

# PSA Services Directory

Services to Individuals (continued)

## Nature Division

**Instruction Slide Sets—East:** Norman E. Weber, APSA, Bowmansville, Pa. **West:** Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendora, Calif. **Canada:** Mary W. Ferguson, APSA, (Mrs. J. K. W.), 76 Kilbarry Rd., Toronto 7, Ont.

**Exhibition Slide Sets—East:** Gilbert R. Lehmbek, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. **West:** Francis A. Kingsbury, Ponca, Neb. **Canada:** Mary W. Ferguson, APSA, (Mrs. J. K. W.), 76 Kilbarry Rd., Toronto 7, Ont.

**Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.**

**Librarian—Albert E. Cooper, 2868 Vane, Omaha 12, Neb.**

**Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.**

**Star Ratings—Dr. Gordon B. White, FPSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.**

**Print Competition—**

**Identification Service—** Obtain list of identifiers from, but do not send pictures to: Dr. B. J. Kaston, FPSA, 410 Blake Rd., New Britain, Conn.

**Slide Competition—**

**Slide Study Circuits—**Mrs. Katherine M. Feagans, APSA, 102 S. Summit Ave., Bremerton, Wash. (Flowers) Felix J. Henrion, P. O. Box 964, Steubenville, Ohio, (Canada) Mrs. Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.

**Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona, (Canada) Mrs. Rae McIntyre, 14613-95th Ave., Edmonton, Alberta.**

**Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.**

**Commenting Service for Newer Workers—Slides, Velma Harris (Mrs. Charles B.), P. O. Box 666, Merced, California. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.**

**Canadian Representative—Mary W. Ferguson, APSA, (Mrs. J. K. W.), 76 Kilbarry Rd., Toronto 7, Ont.**

## Photo Journalism Division

**Journalism Circuits—**Don Mohler, APSA, 25291 Richards Ave., Euclid 23, Ohio. **Critiques—**Lewis E. Maasie, P. O. Box 745, Del Mar, Calif.

**PJ Membership Information—**Robert L. Steingarten, 690 Academy St., New York 34, New York.

**PJ Library—**Mrs. Toni Stibler, 410 52nd Street, Brooklyn 20, N. Y.

**PJ Honors & Awards—**Alfred C. Schwartz, FPSA, 38 Avis Drive, New Rochelle, N. Y.

**PJ Aids and Standards—**Daniel Zirinsky, 383 Pearl St., Brooklyn 1, New York.

## Pictorial Division

**PD Information Desk—**Miss Shirley Stone, 8 E. Pearson St., Chicago 11, Illinois.

**American Portfolios—**Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.

**Fotos International—**Ed Willis Barnett, APSA, 2323 Henrietta Rd., Birmingham 5, Ala.

**Canadian Portfolios—**Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.

**Color Print Activities—**Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.

**Star Ratings (Color Prints)—**Harry Baltaxe, APSA, 91 Payson Ave., New York 34, N. Y.

**Color Print Sets—**Paul Clark Clough, 24 East Eager Street, Baltimore 2, Maryland.

**Hand Colored Print Portfolios—**Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.

**Color Print Portfolios—**Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Road, Pearl River, N. Y.

**Star Exhibitor Portfolios—**Dr. Robert M. Cochran, APSA, 3410 Izard St., Omaha 32, Nebraska.

**Portrait Portfolios—**Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

**Portfolian Clubs—**Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

**Picture of the Month—**

**Award of Merit (Star Ratings)—**Mrs. Letta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

**Personalized Print Analysis—**Paul Yarrows, 343 State Street, Rochester 4, New York.

**Salon Workshop—**John T. Caldwell, Jr., APSA, P. O. Box 4682, Fondren Sta., Jackson, Miss.

**Salon Labels—**(Enclose 4c stamp) Mrs. Margaret Barrett, 239 Columbia St., Adams, Mass.

**PD Membership Information—**East: Tom Pake, 1454 Lake Ave., Wilmette, Ill. **West:** Edward P. Jones, 1512 Lyndon St., South Pasadena, California.

**PD Lending Library—**Miss Suzanne Chevrier, 370 E. 69th St., New York 21, N. Y.

**Fifth Landscape Contest—**

**PD Service Awards—**Richard B. Heim, APSA, P.O. Box 7095, Orlando, Florida.

**All Animal Portrait Portfolios—**Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

**Hand Colored Portrait Portfolios—**Miss Dorothy Kluth, 2415 Birchwood Ave., Chicago 45, Illinois.

## Stereo Division

**Newcomer's Committee—**Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

**Personalized Slide Analysis—**Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge III.

**Individual Slide Competition—**

**Realist Slide of the Year Award—**Dale L. Smith, 2185 Ridge Rd., W. Rochester 13, N. Y.

**Slide Circuits—**Larry A. Dormal, 17301 Ardmore Avenue, Detroit 35, Michigan.

**Slides for Veterans—**Miss Marjorie Price, 503 W. 121st St., New York 27, N. Y.

**Slides for Handicapped Children—**Harry McGillicuddy, 116 Truesdale St., Rochester 15, N. Y.

**Star Ratings—**Miss Helen Brethauer, 4037 Masterson St., Oakland 19, Calif.

**SD Membership Information—**Mrs. Pearl Johnson, APSA, 661 Merton Road, Apt. 3, Detroit 3, Mich.

**SD Membership Slide—**John C. Stick, APSA, 1701 S. Bushnell Ave., So. Pasadena, Calif.

**Emde Slide Sequence Contest—**

**Subject Slide Sets—**Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.

**International Circuits—**Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

**Foreign Stereo Slides—**Helen Erskine (Mrs. Henry K.), 1282 Sherwood Road, Highland Park, Ill.

## Techniques Division

**Photographic Information—**Carl Reed, 4601 Washington Dr., Binghamton, N. Y.

# Services to PSA Member Camera Clubs \*For Competitions See "PSA Competitions"

## PSA Services

**Camera Clubs—**Russell A. Kriete, APSA, 5413 Park St., Downers Grove, Illinois.

**Camera Club Council Activities—**Dr. Robert M. Cochran, APSA, 3410 Izard St., Omaha 32, Neb.

**Club Bulletin Advisory Service—**Henry W. Barker, FPSA, 382 Hope St., Glenbrook, Conn.

**National Lectures—**Maurice H. Louis, Hon. PSA, FPSA, 333 West 56 St., New York 19, N. Y.

**Recorded Lectures—**Nelson Murphy, APSA, 445 Allison Ave., Washington, Pa.

**Tops—**George W. Elder, Box 5223, Baltimore 24, Maryland.

**International Exchange Exhibits—**East: Walter J. Barrus Jr., 5 Washington Ave., Westerly, R. I. **Central:** Wilson Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. **West:** Dr. Roland Greene, P. O. Box 518, Laguna Beach, California.

## Motion Picture Division

**Film Analysis and Judging Service—**Ernest F. Humphrey, APSA, 274 So. Seneca Blvd., Daytona Beach, Fla.

**Annual Film Competition—**

**Film Library—**John J. Lloyd, APSA, 355 Colorado Pl., Long Beach 14, Calif.

**Film Planning—**Leonard Bauer, Jr., 522 Field Rd., Oreland, Pa.

**Programming—**Mrs. Mary Mullarky, 12147 Manor Ave., Detroit 4, Mich.

**Sound Services—**Ervin R. Miller, 416 No. Manor Dr., Dallas 24, Texas.

**Tapé Library—**Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

**Technical Information—**William Messner, AACL, APSA, 999 Garrison Ave., Teaneck, New Jersey.

## Nature Division

**Instruction Slide Sets—**East: Norman E. Weber, APSA, Bowmansville, Pa. **West:** Bernard G. Purves, APSA, 1781 Hollyhill Lane, Glendora, Calif. **Canada:** Mary W. Ferguson (Mrs. J. K. W.), APSA, 76 Kilbarry Rd., Toronto 7, Ont.

**Exhibition Slide Sets—**East: Gilbert R. Lehmbek, APSA, 19310 Eastwood Dr., Harper Woods 36, Mich. **West:** Francis A. Kingsbury, Ponca, Neb. **Canada:** Mary W. Ferguson (Mrs. J. K. W.), APSA, 76 Kilbarry Rd., Toronto 7, Ont.

**Print Sets—**George Brewster, 2236 N. Buchanan St., Arlington 7, Va.

**Librarian—**Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.

**Hospital Project—**Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.

**Veterans Hospital Slide-Getter Sets—**Mrs. Jean Edgcumbe Groff, APSA, 40 Frankland Road, Rochester 17, N. Y.

**Color Slide Circuits—**J. Sheldon Lowery, Rte 1 Box 135 Davis Calif.

**National Club Slide Competition—**

**Judging Service—**Mrs. Pauline Bodie, 58 Spring Brook Road, Morristown, N. J.

**Photo Essay Workshop—**A. Blair Thaw, 5037 Millwood Lane N.W., Washington 16, D. C.

**National Club Slide Competition—**

## Pictorial Division

**American Exhibits—**East: Les Buckland, 343 State St., Rochester 4, N. Y. **Central:** Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. **West:** John Wippert, 1227 E. Kerrwood St., El Monte, Calif. **Northwest:** Al Deane, 5022-50th Ave., S.W., Seattle 16, Wash.

**Club Print Exchange Directory—**E. G. Rutherford, 1505 College Ave., Racine, Wis. **Club Print Judging Service—**West: Don F. Haasch, 3085 Teton St., Boise, Idaho. **East:** Robert B. Porter, 2107 Sixth St., Palmetto, Fla.

**International Club Print Competition—**

**Portfolio of Portfolios—**Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

**Salon Practices—**Alfred W. Hecht, APSA, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

**Salon Instruction Sets—**Harold B. Spriggs, Livingston Manor, N. Y.

**Color Print Activities—**Mrs. Happy K. Hamilton, 9 Binney Lane, Old Greenwich, Conn.

**Color Print Sets—**Paul C. Clough, 24 E. Eager St., Baltimore 2, Md.

**P. D. Medals available to PD member clubs ONLY—**price \$2.50. Send to George J. Munz, FPSA, 37 Homestead Place, Bergenfield, N. J.

## Stereo Division

**Club Slide Circuits—**Roland S. Stroup, 142 N. E. Home, Bartlesville, Okla.

**National Club Stereo Competition—**

**Local Programs—**Harold Johnson, APSA, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

**Traveling Salon—**Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

**International Services & Activities—**Walter J. Goldsmith, APSA, 24 Fifth Ave., New York 11, N. Y.

**Subject Slide Sets—**Henry H. Erskine, APSA, 1282 Sherwood Rd., Highland Park, Ill.

**Club Services—**Marjorie Griffin, 4620 Normount Blvd., Louisville 7, Ky.

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